Kine WEEKLY

RANK MAY RENT IN U.S.

See page 3

GRAND NATIONAL!

"It is bound to make top grosses wherever shown. Grand screen entertainment . . . It is a certainty — but, unlike most certainties, will pay generous odds."

KINEMATOGRAPH WEEKLY

"This is great stuff which cannot fail to pull in the audiences. Crisply directed, with lovely country scenes, a brilliant cast, it is a simply terrific piece of screencraft . . . The box-office will undoubtedly register the highest grosses."

DAILY FILM RENTER

"Hollywood has once more done a splendid job of bringing English life to the screen . . . Direction is masterly. First rate entertainment, assured of a leading place in the box-office stakes."

CINEMA

STUNNING LONDON CROWDS AND SHATTERING EMPIRE RECORDS . . . M-G-M's NATIONAL VELVET IN TECHNICOLOR GALLOPS INTO A SECOND GLORIOUS WEEK!

Today!

OWN THEATRE, 10.30 AND 2.30, M-G-M PRESENTS A HIT OF GREAT MONEYMAKING MIGHT—

"ON BORROWED TIME"

LIONEL BARRYMORE · CEDRIC HARDWICKE
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Everything

in

SALOME, Where She Danced

in TECHNICOLOR

RELEASED
AUGUST 6

starring
YVONNE DE CARLO

THAT SPELLS B-GFD-X UNIVERSAL PICTURES -F-F-I-C-E

Kinematograph WEEKLY

No. 1,993. Thursday, June 28, 1945. Vol. 340.

Arthur Rank in Hollywood

"I WILL FORM RENTING CHAIN IN U.S. IF NECESSARY"

"British Producers Should Adopt Hollywood Production Code"

Cable from KINE'S Hollywood Correspondent

THESE are the three main news points which have so far emerged from Arthur Rank's visit to the U.S.:—

The British film leader has told the American film industry that he is prepared to set up a chain of U.S. renting offices "if necessary."

He also told correspondents that on his return to England he will propose that British producers adopt the Hollywood production code immediately.

Thirdly, he has denied that he intends buying or building theatres in the U.S. to use as shop windows for his product.

The position about theatres is obscure—for Rank first of all told a New York Press conference that he did not want theatres, and later told a Chicago meeting that he would buy them if he could.

His latest statement in Hollywood suggests that he is not interested in theatres at the moment.

Meanwhile, he has been met by the Hollywood Producers' Association, which gave him a big welcome.

Will Kersons, the mouthpiece of important production interests, mysteriously toned down the recent attacks against Rank and British films generally when the British chief arrived on the Pacific coast. It seems that Hollywood is having second thoughts about Rank.

Arthur Rank, in a speech, declared: "We who bear this responsibility of creating film entertainment for the world's screen know the burden of that responsibility.

"Millions upon millions depend upon us to furnish them with entertainment, not based alone on financial returns, but upon our recognition of the great impact which films have upon the thinking of this world."

Continued on page 6

HAYS OFFICE TURNS DOWN SHAKESPEARE!

"Henry V" Censored

THE Hays Office has censored Shakespeare. Arthur Rank has admitted that "Henry V," one of the nine Rank films for U.A. release, was turned down because of certain lines violating the Hays production code (cables the KINE. Hollywood correspondent).

Rank states that Laurence Olivier will reshoot lines, after which the film will open in New York.

From inquiries in London, the KINE. learns that the objections are likely to be overcome by dubbing the word "dastard" into three lines of dialogue!

STUDIO SPACE RELEASED

PRODUCTION at Sound City, which ceased after the first year of the war, will re-start during the first week of September.

Norman G. W. Loudon, chairman and managing director, told the KINE. that two of the big stages and one small stage have been released and will be fully equipped.

"BAD COPIES OF BRITISH FILMS"

"Pictures Received Without End or Beginning"

COMPLAINTS about the condition in which some British films are being sent out to exhibitors was the chief item at Tuesday's meeting of the Devon and Cornwall branch of the C.E.A. Leslie G. Hill was in the chair.

One member referred to a film he had received with no beginning or ending to it. On return to the renter he was simply offered a reduction in the percentage charge. Such copies, he declared, could only do harm to the whole British industry.

Other members complained of the conditions in which films were sent out, often with sections missing.

L. Myott moved, and it was decided to send letters to G.F.D. and the secretary of the C.E.A. regarding the damaged condition in which films were being distributed in Devon and Cornwall.

Candidates and E.T.

It was stated that the results in circularising the 16 Parliamentary candidates in the area in support of the General Council's General Election policy had been satisfactory.

In the majority of cases the candidates were favourable towards the reduction of the Entertainment Tax at the earliest possible moment. Some declared that they would do all they could to get a reduction if they were elected or returned.

Increased Service Charges

Another complaint concerned increased charges for servicing sound equipment.

The Chairman: My advice is to resist increased service charges. It it entirely unjustified. The more exhibitors they get to sign increased charges the more difficult it makes our position.

T. J. Taylor felt that all members would want to express their sympathy with the chairman on the death of his father.

New K.R.S. Ruling

The K.R.S. will shortly issue a notice that no persons shall offer renters' films to prospective overseas buyers without having first obtained the right to offer such films from the owners.

The KINE. understands that the K.R.S. members feel that the policy now adopted will prevent a number of complications which might otherwise arise.

The subject of overseas sales was fully discussed at the society's last council meeting.

ONLY FIVE CANDIDATES ARE FILM MEN

ONLY five of the 1,500 General Election candidates have direct film interests.

Three secretaries of associations are standing for Labour. W. Glenvil Hall, vice-president of the B.F.P.A., is fighting his old constituency of Colne Valley, while G. H. Elvin, secretary of the A.C.T., and T. O'Brien, general secretary of the N.A.T.K.E., are contesting Kingston-on-Thames and West Nottingham.

In South Leeds, H. T. N. Gaitskell, formerly in control of film matters at the Board of Trade, is Labour candidate.

In Stockport, where N. J. Hulbert, whose association with a news theatre company will be remembered, has been Conservative member. A Labour aspirant for the seat is Reginald Stamp, who as chairman of the Entertainments Committee of the L.C.C. became a much discussed personality in exhibitor circles.

Korda Film is Postponed

The KINE. understands that "Lottie Dundas," the first film scheduled by Sir Alexander Korda for production by M-G-M-British, will be held up for some time owing to the indisposition of the star, Vivien Leigh.

G.-B. Television Move

Gaumont-British is merging Cinema Television and Bush Radio, two subsidiary companies. Details are on Page Six.

A G.-B. official stated to the KINE. that a deal has been concluded whereby the firm gets the English rights of an American company's research.

Sir Archibald Sinclair addresses you

Back to Civvy Street

see

BRITISH MOVIETONE NEWS (To-day)

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editorial Manager: A. L. Carter
Acting Editor: Connery Chappell
Associate Editor: James Benson
Advertisement Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

New Figures But the Same Conclusion

IF there should be any member of the Trade who remains unconvinced that there is a first-class case for the reduction in E.T., he should carefully study the outstanding article by Arnold Williams which the KINE. publishes to-day.

Williams produces a number of new figures which will startle most of us.

He points out that whereas drink and tobacco take up 5s. out of every £ of the nation's "spending money," the kinema takes only 8d.

He tops it with the powerful fact that out of every £ we took in the industry last year over 6s. went in Entertainment Tax.

These are startling figures. For if they point to one conclusion they point to this: the margin of safety between success and anxiety is not as great as the critics imagine it to be.

The industry cannot go on indefinitely giving over 6s. in the £ on its gross takings to the Government before it even starts to pay all the other taxes it incurs in the normal course of business.

Promises Are Wanted Now!

A REMARKABLE decision has been taken by the members of the Manchester and Salford branch of the C.E.A. They have decided that they will not do what other branches are doing; they will not interview their local Parliamentary candidates and urge the repeal of the present Entertainment Tax.

In their opinion, such a campaign would be wasteful of energy.

On the contrary, they consider that their best efforts will be made, not before the election, but after it, when the new M.P.s are known.

Their attitude raises many points. It is perhaps true that much of the industry's time will be spent in the effort to get the tax reduced, and it is also obvious that most of the candidates interviewed must fail to be elected.

But a promise secured before the election might mean a vote in the Lobby in the future, and in our view, no effort should be spared to put the case against the tax to as many candidates as possible.

Long Shots

HOLLYWOOD and Arthur Rank are getting on very well together. That is the gist of the cables I have received from America.

This is good news, for there is no doubt that a section of the American Press was originally happy to "pan" him up hill and down dale.

Now the latest news is that Rank has had an excellent Press in Hollywood. The critics are silenced.

RANK'S simplicity of approach has undoubtedly had a lot to do with his increasing popularity now that the Americans are getting to know him.

Rank is an idealist. A man simply and plainly determined to do his best for the British film industry in particular and films themselves in general.

His unshakable faith in his own industry is something which people only realise when they get talking to him and know him. The Americans are the sort who will respect his attitude.

MEANWHILE, the real news is now beginning to emerge from Rank's visit.

The chief items are that the British chief is prepared to start his own distribution chain over there if necessary, that he is out to build up a bigger interchange of stars and technicians, and that he wants to bring British producers into line with the Hays production code.

One piece of negative news rather surprises me. Rank now says that he is not interested in buying theatres in the States as shop windows for his product.

THE Hays decision to censor "Henry V," which the KINE. reports exclusively to-day, will not surprise people on the inside beat in Wardour Street. There has been a rumour around for some time that the film was in hot water over in the States.

I imagine the lay Press will turn catherine wheels when the story breaks in the national papers.

At first glance it seems an extraordinary decision.

I DO not know what particular lines of dialogue Will Hays objects to; down at Denham they say it can all be put right by dubbing in the word "dastard."

If "Henry V," which is about as harmless as eggs and bacon, is going to be censored, I hate to think what Hays would do with "Hamlet."

However, Laurence Olivier is due to reshoot the lines concerned and all will, no doubt, be well that ends well.

LAST week I mentioned the rather self-conscious arrival of the British summer. Well, there was nothing self-conscious about the week-end sunshine, and the smiles on the faces of most exhibitors will be missing if this sort of thing continues.

All the same, business stays up remarkably. Queues recently seen in the West End have already called for comment in these columns, but the spectacle of large phalanxes of perspiring people at the 12s. 6d. window of the box-office makes news.

Yet this was what I saw outside the London Pavilion on Saturday, where "The Way to the Stars" is still doing rather more than first-rate business.

ON Sunday evening, too, I noticed queues at an hour almost unprecedentedly late outside several West End theatres, but I don't know whether earlier excess of sunshine or immediate scarcity of alcohol in the area was the chief cause. But, whatever the reason, exhibitors in the centre of London are doing incredibly well.

Max Milder told me that on *one day* recently "Hollywood Canteen" took £980—and over £6,200 on the week. This at the smallish Warner Theatre.

OUR American friends with us, the Big Fifteen, who were at Grosvenor House last week, were showing little sign of wear and tear when I met them at Bomber Command Heaquarters a day or two later.

They had previously been flown by Dakota from a U.S. Eighth Army airfield in Lincolnshire, and as experienced air travellers were keenly interested in the little lecture given by Air Marshal Sir Robert Saundby on the later phase of the air war.

WHAT particularly interested Jack Warner were the films shown of the R.A.F. bombing of the *Tirpitz*. These, we were told, were taken by a controlled Eyemo on the gun-mounts of a specially equipped Lancaster.

The operations room, deep underground, was familiar to many of the visitors from the reconstructed scene which depicted it in "Target for To-night."

IT proved of deep interest to Jack Warner, who released the picture in the States. And it was amusing to hear a distinguished R.A.F. executive explaining the cleverness with which the art director had reproduced the original from a few sketchy lines.

ONE or two of the American renting chiefs visited the airfield to meet their higher-ups.

They had plenty to talk about. Apparently, the previous Sunday broadcast by E. Arnot Robertson was causing a bit of a headache. The witty lady's B.B.C. film criticism was not received with anything remotely resembling enthusiasm.

THIS isn't by any means the first time of late that I've heard complaints at a high level at the cavalier way in which that rather exotic band of geniuses known technically as the "lay critics," has been treating this much-punched business of ours.

After all, it is a little galling for a man whose company has risked a fortune on a film to hear it dismissed as tripe in two or three sentences—studded by pear[illegible] wit as those sentences may (o[illegible]y not) be.

BOB WOLFF, of [illegible] Radio, who has made him[illegible] one of the dominant executives [illegible] the industry since he arrived [illegible] ong us some 15 months ago, w[illegible]ve left for America by 'plane [illegible]e time you read this.

He hopes to combi[illegible]usiness with pleasure on a tri[illegible]at will take about six weeks, d[illegible] which time he will visit Ho[illegible]d and New York for conferen[illegible].

ANOTHER visitor to [illegible], is Sam Smith, who left [illegible]st week. Making his first trip [illegible]or almost two years, he is travelling by sea. He plans to visit Toronto, New York and Hollywood during his stay.

In the latter places, he will be renewing acquaintance with the Republic heads, the company whose pictures he has distributed in this country during the ten years of its life.

MAX THORPE, who lost his mother last [illegible], had to leave London for [illegible] for obvious family reasons, [illegible] back at Columbia.

He asks me to express his very deep gratitude to all those friends and sympathisers from whom he received letters of condolence.

UNIVERSAL'S new European supervisor, Harry Novak, left London on Tuesday, accompanied by John Jacobs, G.F.D.'s general sales manager, for an extended tour of the provinces.

Novak's purpose is to see the provinces for himself, and to get to know out-of-London problems at first hand.

He'll be renewing acquaintance with the branch managers and salesmen he met at the recent G.F.D.-Universal conference.

DAVID ROSE, of Paramount, arrived in Hollywood over the week-end: his purpose, to find a star, director and story for a Paramount British production here in August.

Rose believes that Government elimination of the crippling double income tax will lead to a lease-lend of talent between Hollywood and Britain.

HE'S acting on that b[illegible] in trying to get together [illegible] international team to make [illegible]ry—yet to be found—that is i[illegible]national in character.

British talent, he say[illegible] just as skilful as Hollywood's, [illegible] lacks "marquee value" in [illegible] States. Support it with one go[illegible] Ameri-can star, and you ha[illegible] much better chance of he[illegible] U.S. sales.

LAST week this col[illegible] closed with a note exp[illegible]g that the KINE.'s London [illegible] Show Diary had been moved [illegible]he end of the paper to increa[illegible] value as an exhibitor service.

This week readers [illegible] look in vain for the transpla[illegible]eature, for there are no Tr[illegible]ows in the period concerned.

Never before, within [illegible]emory of the oldest greybeard [illegible] KINE. staff, has this happe[illegible] His-torians please note.

THE [illegible]OLLER.

Close-Ups

by

SCREENCOMBER

Story Conference

"So this guy, Sir Walter Raleigh goes down to Plymouth for the big ball game, where Babe Drake, of the Plymouth White Sox, is playing the Cadiz Caballeros and Raleigh's girl friend, Queenie Elizabeth, has promised to bring a pal along for Drake, a Spanish dame called Armada. And sure enough, by the time they make the Ball Park, the game's started, but on accounta Elizabeth being a big shot they tell Drake how she's brought this Latin cutie along and how Her Royalness wants to get the intros started, but Babe tells 'em, 'There's time to finish the game and meet Armada, too.' And so they tell Her Regal, and Her Queenly is that het up that she stomps outa the Ball Park slap into a mud hole except that Sir Raleigh has thrown down his cape so she don't get her feet wet."

"Yeh, sounds like quite a story. So we'll get Dot Lamour for the Queen, only she's a beautiful white Queen that this mug Raleigh finds in the jungle and ships back to Plymouth, sarong an' everything, and we'll call it "Elizabethan Capers,' and Dot sings 'The Raleigh Song.' You know, not the 'Clang, clang, clang went the Raleigh,' but the one that goes sumpin' like this:

'The dawn of love sure broke,
When you threw down your cloak.
Else let me tell you, Bud,
My name might have been mud.'"

Quiet Please!

SO you won't talk! Fifteen Hollywood film chiefs and, according to the Press-boys, not a peep out of them.

Now you can add to your list of collective nouns—things like pride of lions and gaggles of geese—a Hush of film chiefs.

Later it can be revealed that one of the main objects of Darryl Zanuck's visit was to find a counterblast to Warner's Lauren Bacall, and just such a counterblast is available in "Screencombings," the celebrated "Miss Barbados of 1898," Long Acre's glamour and under-the-counter blonde girl.

Rather Bent

Screencomber bent and took a chance and got a swift kick in the pants; it caused a rather mild sensation, as someone yielded to temptation.

Front Line News

DOES the Trade intend to take any action about the drastic plight of those dozens of British nationals who, since the cessation of hostilities in Europe now find themselves some six thousand miles nearer the front line than certain members of the industry skulking over here in the comparative safety of London and Elstree?

The news that the Japanese are bombarding them with paper bombs surely proves that the matter has now reached a state of urgency.

IS the film industry right in expecting a building boom when conditions allow? The writer of this thoughtful article thinks not. He also reveals new figures to show the seriousness of E.T.—and produces a provocative fact or two about the competitive danger of greyhound racing.

The Box-Office Takes Only Eightpence in the £ of the Nation's Pocket Money

By
ARNOLD WILLIAMS
Ex-M.P., Life Fellow of Royal Economic Society, and a regular contributor to the KINE. on economic aspects of the film industry.

IN considering the future of the film industry we have first of all to look outside the trade itself and establish one simple basic fact—from which subsequent deductions must be made. That is this: all over the country families are getting smaller.

Since the 1890's, through war and peace, through poor times and bad, the birthrate has been steadily falling. But it is really only since the outbreak of war in 1939 that we have taken any real interest in the population problem. But now we are beginning to see the political and economic problems associated with this decline. Surely we can see that population is the root of all problems.

Now, so far as the kinema industry is concerned, we are interested in men, women and children just in so far as they have the ability to spend money in luxury consumption and to take a fair share of the way in which they spend their spare time or leisure hours.

The kinema industry had a fairly lean time for the five years before the war. Why? The answer is obvious. The men, women and children had not the surplus required for what is luxury spending.

Total of Workless

Why? Because in these five years, although only 10 to 20 per cent. of the insured population was out of work at any one given time, the number which actually experienced unemployment during those five years, amounted to at least half the insured population.

IF you add the wives, children and dependents, it is safe to say that some 20,000,000 of the population suffered either directly or indirectly through unemployment.

I should be prepared to argue at the right time and place that the growth of football pools, greyhound racing and other forms of gambling was coincident with the growth of unemployment. What has that to do with the kinema industry? A great deal. Because I can only spend my margin once and if it goes gambling the kinema won't get it!

In pre-war days approximately as much changed hands in betting as was taken at all the kinemas in the whole of Great Britain. To be precise, it was actually more.

People are not half as likely to have a "flutter" if they have enough to live on, and a surplus for enjoyment, in my experience, anyway.

I know we have taken enormous strides forward, but I am anxious that we should realise, as an industry, where our interests lie, and prevent by every means in our power any retrogression.

It must be self-evident that as a luxury industry we can only prosper in so far as the men, women and children are prosperous and that there are enough of them. That may seem crude, but it is none the less a fact.

Four Vital Points

NOW, in connection with this question of population, there are four points I want to make—not by any means dogmatically, but as food for thought. They are, briefly:—

1. Are we, as an industry, getting a reasonable share of the total personal expenditure of the nation?

2. Are we looking to the future decline in population in so far as it should cause us to pause in any suggestion to increase the number of kinemas?

3. Are we looking forward to a change in the type of population and its effect on the kind of pictures to be shown? There are already fewer children and more older people than hitherto—and this will be accentuated.

4. Ought we not as an industry to foster certain tendencies which on the surface may not seem to affect us? I suggest one subject: that of staggering programme times—just as an illustration of what I mean.

Re-Issue from the "KINE"

BELIEVE it or not, Entertainment Tax was just as urgent a question 29 years ago as it is to-day. Rewinding the spools, we quote a letter from the KINE. of June 29, 1916:—

"Sir,—I can assure you that your article on the unjust taxation of the penny show has been a pleasure to read. Take my own case, my admission price is only one penny to all. I do my own operating, managing, etc., and after working about 12 hours per day, I found that I manage to get a living for myself and wife of from 30s. to 35s. per week. Since the tax came into operation I have not one week cleared my expenses.

If the Government do not make the tax a halfpenny for two adults and allow children under 14 in without tax, then I feel that they intend to rob me of my living.
—*W. C. SMITH. Electric Theatre, Plymouth.*

Now as to the first point: I doubt if we are getting a reasonable share of the total personal expenditure of the nation. (This is not the National Income, but the amount we actually spend on goods and services—it includes all savings.) We are in an industry which is to-day, as are most others, prosperous. This is inclined to make us complacent.

But are we justified in our complacency? The whole entertainment industry (of which about 80 per cent. is the kinema industry) received some £68,000,000 from the people in 1939—and in 1944 it had increased to £140,000,000. Just about double. But what about smoking? The expenditure in this connection in the same years rose from £176,000,000 to £506,000,000. That is three times as much. Similar figures for drink are £268,000,000 to £587,000,000.

The Big Items

AND whereas last year the people's drink and smokes took 24 per cent. or 5s. out of every £1 spent—kinemas took 3 per cent., or about 8d.

I am not moralising here—it is not the place for that—but just pointing out what other expenditure on luxury items amounts to. Before the war our girls spent their money on chocolates; now they spend it on cigarettes, hairdressing and cosmetics. The average woman spends more than twice as much on her appearance as she does in our theatres.

Out of every £1 we took in the industry last year over 6s. went in Entertainments Duty—and we were actually left with £40,000,000 less than the gross amount taken.

We have to make sure of our share of the people's luxury expenditure—remembering that one half of 1 per cent. of all the people's spending equals about £26,000,000 to-day, an amount that can make all the difference in the world to us.

Just about 1d. in the £1 of all money spent.

Fewer People

OUR second point refers to the almost certain decline in the population. In this connection one cannot be dogmatic, but as wise people we can take some notice of the experts.

It is generally agreed that we have probably reached the peak of our numbers, and that within the next 20 years the population will drop by about 5,000,000.

Surely we should hesitate to build new kinemas except to take care of the movement of population, or to replace those presently out of use?

The third point is again one based on the trend of population. In

Continued on page 6

METRO'S LATEST

G.-B. TELEVISION COMPANY IS TO MERGE WITH BUSH RADIO

Consolidating Corporation Accounts

BY THE CITY EDITOR

THE consolidation of the accounts of the Gaumont-British group foreshadowed by J. Arthur Rank is being carried a step further by the proposed merger of Cinema-Television and Bush Radio.

The scheme, which involves a substantial increase in Cinema-Television's issued capital will be presented at an extraordinary meeting of Cinema-Telvision to be held at 142-150, Wardour Street, W., on July 17.

Objects of the move are to simplify the group's structure, to provide Cinema-Television with a sales organisation, and to clear the decks for post-war transition.

£750,000 Capital Increase

The capital of Cinema-Television which acquired the Baird Television undertaking in June, 1940, will be increased from £368,100 to £1,198,100.

Bush Radio will be acquired for £5,000 in 5 per cent. cumulative preference shares, and £3,000 "A" ordinary shares, to be created for the purpose.

The existing £326,500 participating preference will be converted into an equivalent amount of "B" ordinary, and the £21,750 deferred into a like amount of "B" ordinary.

So far as the public is concerned, interest is focused on the 6d. deferred shares, which now are marked at 9s. 9d.

New "B" Shares

As part of the scheme, Gaumont-British offers outside shareholders three extra "B" shares, making four in all for each deferred share now held. This will give them 8.58 per cent. of the equity profits of the combined undertaking.

Dealers are already discussing the price of the new "B" shares and a figure of 2s. 6d. was mentioned. With the present deferred shareholders getting four shares for each one now held, this price would retain their present market premium.

Frank Morgan and Lassie in a scene from Metro.'s HOLD HIGH THE TORCH, a Technicolor production

U.S. STATES KINE. MANAGERS' CHARTER

The Government Labour Board, states a New York KINE. cable, recommends that kinema managers be given a union contract with 15 per cent. increase in wages and a 48-hour week, instead of the prevailing 62.

There should be payment of time and a half for overtime and promotions and re-engagements should be based on length of service, with no discharge except for a just cause.. All grievances should be subject to arbitration.

Managers in the United States have been aiming at union status for years; and kinema management is one of the few branches of the Industry which remains unorganised.

PRODUCERS CONSIDER OWN DISTRIBUTION

"KINE." New York Cable

If they do not receive better arrangements with the major companies members of the Hollywood Society of Independent Producers plan to form their own distribution organisation, releasing 40 films annually. They will also establish a theatre circuit and export corporation.

This was stated by William Cagney, producer, in New York this week.

The organisation strengthened itself last week by getting the former W.P.B. chief, David Selznick, as an important mover in the organisation.

N. Irish Circuit to Invade Britain

Raymond Stross, Northern Ireland's youngest circuit chief, plans to extend operations to Great Britain, where, according to the KINE. correspondent, he has already secured a number of kinemas.

Warners' Latest to Buy Up Foreign Theatres

"Kine." Cable from "Motion Picture Daily," New York

THE WARNER BROTHERS have followed Paramount and M-G-M. with an announcement that their company is planning to expand its number of foreign theatres. It will first concentrate on South America and then Australia.

PUBLICIST ROBERT MONTGOMERY leaves New York on July 14. He will open a London office for Jock Lawrence, who is Rank's public relations counsel in the U.S.

CONGRESS IS PASSING a law permitting President Truman to cut tariffs up to 50 per cent. It is expected this will result in getting better post-war position for American films in foreign countries, considering restrictions.

HOLLYWOOD PRODUCERS have agreed to wage increases for all players under stars and featured players. This will add millions to production costs.

BARNEY BALABAN and all Paramount officers have been re-elected.

GRADEWELL SEARS returns to U.A. on July 2, after a five-months absence with heart attack.

LADIMIR LISSIM, formerly RKO-Radio foreign department, is European manager.

Rank Says: "I Have No Plans to Produce through Universal"

Continued from page 3

We shall always work with that in mind before all else, he said.

A hundred correspondents interviewed Rank, who was attended by Woodham Smith, John Davis, and Barrington Gain.

Rank said: "I hope to arrange a two-way interchange of American and British talent and technicians, and also to secure improved releasing arrangements for future productions.

"I do not plan to buy American theatres, but may create my own distribution organisation here if necessary."

Rank will propose the immediate adoption of Hollywood code by British producers.

He added that he is building theatres in Canada immediately the materials are available.

He denied that he had plans to produce through Universal in America; he also denied that he had any production deal with David Selznick.

He explained that the war had increased British production costs but emphasised that costly films were not necessarily the most successful at either British or American box offices.

He cited the success of "Madonna of the Seven Moons" and "Waterloo Road," both medium-priced British films made by Gainsborough.

He admitted that raw stock rationing in America added to the hazards of the general release of his current output, but said that stock for "Blithe Spirit" had been granted and an autumn release was certain.

'U.S. DOES BETTER IN PROPORTION'

Continued from page 5

1901 there were nearly 11,000,000 children under 15, by the year 1931 it had dropped to nearly 10,000,000, to-day it is under 9,000,000. By 1950 it will almost certainly only be about 6,000,000.

On the other side, in 1901 there were less than 7,000,000 of people over 45 years of age; by 1931 there were nearly 12,000,000, and by 1950 there will be 15,000,000, of whom over 10,000,000 will be between 45 and 65.

Surely we might be wise to take notice in the production of our pictures of this decline in the number of children, and the increase in the older people in our country.

Whereas to-day just half the total population is between the ages of 15 and 45, in the lifetime of many of us, that is in 1970, there will only be some two out of every five between those ages.

The older people are living longer, have more leisure, and are healthier. Are we going to cater for them?

MY fourth and last point is to remind us that there are many points in our day-to-day life which should be approached from our own standpoint. That is from the point of view of our own industry. The question of the staggering of hours programmes for instance, is a very important one.

The United States fills its kinemas about half as many times again as we do ours.

I know there are reasons for this which do not apply here, but we can do something to attract people by making it easier for them to visit the pictures than is the case to-day. We ought to encourage the staggering of hours.

There are many, especially the older people, who loathe evening. The men particularly have never had to do it, and the women have had enough of it!

There are plenty of kinds; let us try and make it easier to visit them.

In such ways we can obtain a fair share of the people's luxury spending; we can encourage them to spend their leisure time with us. And we can remember that on our part, will have to provide pictures for a population that likely to show great changes as to its age groups within the not too distant future.

U.S. Rawstock Control May be Lifted by End of Year

A U.S. control of raw stock allocation in the United States is expected to cease at the end of the present year, according to a "Kine." cable from New York.

By that time more film base will be available and labour and material for coating more plentiful.

This should end all friction between British and American Government Departments on the allocation of stock for British prints in U.S.

It is suggested in New York this week that there may be sufficient balance of raw stock in America to provide prints for the release of one British picture.

The easing in the stock situation may solve the deadlock between conflicting British and American interests.

Edinburgh Youth Movements and Films

The organisation of film discussion groups within youth clubs in Edinburgh was recommended at a week-end film appreciation course organised by Edinburgh Film Guild and the Edinburgh and Leith Standing Conference of Voluntary Youth Movements and held in the Pleasance Girls' Club, Edinburgh.

Dr. J. R. Peddie, chairman of the Standing Conference, welcomed the experiment, one of whose aims, he said, was to help youth leaders to stimulate a more positive attitude towards film-going among members of their clubs and to produce an instructed film taste.

A junior Film Guild is also proposed as an experiment.

Glasgow Kine. Sport

At the last executive meeting of the Cinema Club, Glasgow, the executive appointed a Sports Committee to carry through some sports functions during the next few months.

The committee is now busy arranging a Sunday Golf Outing towards the end of July, and hopes to announce full particulars shortly.

Canada's Films on Canada's Screens

During 1944-45 there were released in Canada 43 British features as against 24 during the previous 12 months—an increase of nearly 80 per cent.

The rise of the British film to such a prominent position on the Dominion screen has been accomplished, states the Ontario censor, during the most trying times and under the most disadvantageous conditions in the history of the United Kingdom.

The Edinburgh Film Guild has suggested that youth clubs in the city adopt "film appreciation" weekends as a regular feature of the winter programmes.

The Town Hall, Kilrea, and the O'Kane Hall, Portglenone, are to be used as kinemas.

A picture taken of the Copenhagen queues to see the Michael Balcon production THE FOREMAN WENT TO FRANCE, during its recent run there

LAB. EMPLOYERS DEMAND NATIONAL ARBITRATION

A.C.T. Offers Withdrawal of Ban if Members are Re-instated

LATEST development in the clash between the Association of Cine Technicians and the laboratory employees on the one hand and the Association of Film Laboratory Employers and George Humphries laboratory on the other, is that A.C.T. re-affirms its former intention of lifting the overtime ban if the Humphries' management reinstates the 25 A.C.T. members who were dismissed.

The overtime ban originally applied to the whole Industry. This was raised when the British Film Producers' Association co-operated with A.C.T. and arranged an interview with A.F.L.E. representatives. The ban now applies to shorts and newsreels.

The A.F.L.E. has stated:—

"In view of the fact that the A.C.T. has dishonoured the original agreement with the A.F.L.E. as amended in 1942 and 1943 (which is still in force), and subsequently with most of the other sections of the film industry—the A.F.L.E. felt it was very necessary that the highest authority should be sought to decide fair conditions and wages for the new agreement, if it is to be worked amicably and satisfactorily in the future.

"With this object in view, the Ministry of Labour decided after a number of meetings to send the matter to the National Arbitration Tribunal, and the hearing has been fixed for July 16."

In rejecting the suggestions made by the B.F.P.A., the laboratory employers referred to the fact that "there were major obstacles to overcome."

A.C.T.'s Views

This is what the A.C.T. statement says about the "major obstacles":

Weeks ago A.C.T. proposed to the Ministry of Labour the following basis of settlement:—

1. The twenty-five A.C.T. members dismissed from George Humphries to be reinstated without loss of wages or rights.
2. A.C.T. to withdraw the overtime ban.
3. The outstanding clauses in the proposed new agreement to be submitted to a joint conciliation committee with an independent chairman nominated by the Ministry of Labour.
3. The award to operate from February 1, 1945 (this date had previously been agreed by both parties).

These proposals were completely rejected by the A.F.L.E.

The A.C.T. statement concludes by commenting:—

"In view of all these facts, and in view of the continued refusal of Humphries to reinstate the dismissed members, A.C.T. has no alternative but to maintain the position that it has taken up.

The B.F.P.A. points out that a paragraph in last week's KINE. suggested that the B.F.P.A. had offered to support A.C.T. in its claim for a new laboratory agreement. The association states that no such statement was made at the meeting between the two bodies. B.F.P.A. action was confined to using its best endeavours to secure a settlement.

SUSSEX C.E.A. TRAINING SCHEME IS ADOPTED

As soon as a fully qualified instructor has been appointed—and the final selection will shortly be made from a large number of excellent applicants who have come forward as a result of an advertisement in KINE.—the Sussex scheme for the training of ex-Servicemen as kinema projectionists will go at once into operation at the Brighton Technical College.

This was announced at the Sussex C.E.A. meeting by A. J. Sadler, who has been responsible for the development of the scheme, the syllabus for which is to be adopted with the Ministry of Labour's approval, on a regional basis for the whole country.

W.E. Co-operation

Mr. Sadler mentioned the valuable co-operation that had been received from the Western Electric technical staff, and said that the scheme had attracted the attention of not only ex-Service men's organisations, but that a Royal Naval establishment had inquired as to the possibility of training some of their men after demobilisation.

The CHAIRMAN (COUN. Randolph Richards) mentioned that the scheme had become officially known as the Sussex scheme, and he congratulated Mr. Sadler on another excellent bit of work on behalf of the branch and the Industry generally.

Rental Campaign

There was strong support at the meeting for the C.E.A. campaign for reduced film hire, members expressing general agreement with the chairman that unless something was done exhibitors would, with altered social conditions and people taking other means of enjoyment, find themselves in a very difficult position.

S. AND E. LANCS REPORTS GOOD PROGRESS

Local progress on the Tax campaign was reported at last week's meeting of the South and East Lancs branch by the chairman, Councillor W. Woolstencroft.

H. Lyon said the Conservative candidate for Clitheroe had written that if he was returned he would be glad to be briefed and primed with facts about the Entertainments Tax and to be informed what was considered to be a reasonable level of tax.

J. J. MCCRACKEN said it was only by getting the tax talked about that exhibitors had any chance of getting relief.

Reports were presented from other areas.

The CHAIRMAN reported that the list compiled at the general meeting had been enlarged by the addition of the following places:—

Wilmslow, Westhoughton, Ashton-under-Lyne, Sale, Darwen, Clayton and Heywood. The list of constituencies was now fully covered.

J. J. MCCRACKEN asked that it should be made clear to all candidates that the full benefit of any tax reduction would be immediately passed over to the public.

"Junior Miss"

Manchester Exhibitors Alarmed at 'Excessive' Rentals; Branch Report to K.R.S. Wanted

For [illegible]e Pla[illegible]a

Peggy Ann Garner and Scotty Beckett the junior stars in 20th-Fox's new film JUNIOR MISS

"THIRD RUN EXHIBITORS SHOULD HIRE PROGRAMME AT THIRD RUN PRICE"

A SUGGESTON that the General Council should formulate a standard questionnaire in regard to its inquiries into high film rents was made at last week's meeting of the South and East Lancs branch, at which Coun. W. Woolstencroft presided.

Coun. Whitaker said headquarters asked for the views of exhibitors in the various areas.

J. J. McCracken: Everybody is kicking against the excessive cost of film hire, but we must state specific complaints. The K.R.S. will not accept generalities.

W. W. Lloyd said the exhibitor who obtained first run of a film took the first cream and the second run took a little more, with the result that late-run exhibitors had to be satisfied with skim milk for which they had to pay the same percentage as the first-run man.

THE THIRD-RUN EXHIBITOR SHOULD GET THE FILM AT THIRD-RUN PRICE.

A disquieting feature was the manner in which percentages had steadily increased until some were now in the region of 50 per cent., and even 60 per cent. It was the competition, he concluded, of the first-run houses that caused the prices to rise so steeply.

Break Figures

Members spoke in favour of recognition of the principle of break figures. No one would object to paying an increased percentage if a film grossed better than was thought likely.

It was very unfair that independents should be expected to pay high percentages for two films to be shown at separate houses when the same two films might figure in the one programme at an opposition theatre.

Harold Smith asked if they could find out what information headquarters required.

J. J. McCracken proposed, and B. Hoyle supported, a proposition to ask General Council to indicate in what form the branches should submit their views on film hire and to set forth the questions which should be answered by the branches.

The Chairman said this matter would have his attention when next he attended the G.C.

Bill-posting Charges

Mention was made of the increase in bill-posting charges from 2d. to 3d. in the Bury area. One member of the committee remarked that if exhibitors went back to what they did before the war in their expenditure on hoardings advertising they would deserve all they got.

It was stated that in Oldham the local association of managers decided not to put out poster advertising. This decision had been strictly adhered to "more or less."

Horror Scenes in Newsreels

W. W. Lloyd reported a discussion at the Oldham Watch Committee on a complaint by a women's organisation of the effect on young children of "horrible items" in newsreels shown at kinemas. The Chief Constable explained that newsreels could be exhibited without the consent of the Watch Committee. He agreed that the recent newsreels showing the German concentration camps were not suitable for exhibition to very young children, but he (the Chief Constable) would not like to prevent older children from seeing them. He did not think a notice would deter children being taken to the kinemas.

Mr. Lloyd said he mentioned this to show what a broad-minded chief constable Oldham had.

Electrical Overhauls

Coun. Whitaker referred to the revision of the Electrical Section of the Safety Regulations (1923) to secure a better type of lighting, etc. This, he said, was something which would affect all kinemas.

In his own town the borough electrical engineer had examined his building and checked the equipment item by item with the regulations. It was staggering what the cost would be if all the requirements of the Manual were carried out. The figure for his two theatres would be about £1,000.

This was not the time for drastic demands to be made, especially when electrical contractors in many cases could not give prices for work to be done.

Joan Fontaine and George B[illegible] co-star in Paramount's THE AFFAIRS OF SUSAN, which will open at the Plaza on July 12

N. IRELAND EXHIBITORS ALARMED AS RENTERS THREATEN TO QUIT

ALARM at a report that renters might close their offices and film depots in Northern Ireland and distribute from Liverpool was expressed at the June meeting of the Northern Ireland C.E.A. by H. S. McMurray.

Mr. McMurray, the proposer, said that it would hit every exhibitor in Northern Ireland, especially those in country areas. He added it would greatly increase the cost of transport and might also create delays in delivery.

Edmond Bryans (vice-chairman), who presided in the absence of Louis Hyman, the chairman, said that they fully realised what a hardship it would be. There had been no official announcement on the matter, but the secretary would get in touch with the K.R.S.

Post-War Building

When the committee's report on post-war building came up for approval and the first three priorities were approved, number three subject to the verification of the documents to show that the sites had been purchased before the war.

Stanley Bass pointed out that the Committee had also been asked to report on a fourth priority and he would like the committee to give them any information possible.

B. K. McGuigan said that when the committee came to consider the fourth priority they ran into heavy water and went to see officials of the Government, who stressed that houses, schools, hospitals, churches and essential factories must come first. They could not say how long control or shortage of materials would last. Personally, he felt that if they could get going with the first two priorities they would have done well.

James Curran said that his firm had a clause in their lease which stipulated a time limit for the building of a kinema on a certain site but the authorities had requisitioned the site at the outbreak of the war and built a morgue on it for air raid casualties.

Marquee Shows

The Secretary reported that the Belfast Police Committee had refused to pay any attention to the branch protests against shows being given in the city centre in a marquee.

T. H. Macdermott claimed that members were not taking the matter seriously enough. Something smelly had happened, he alleged, which enabled the main street of a capital city to be turned into a cheap fair ground with all manner of catch-penny amusements as well as entertainments in a marquee.

Harry Wilton: I wonder what the leading traders in the city must think of this on their doorstep.

Archie Heggarty: We have to pay rates, and heavy ones, too, but these marquee people do not pay a penny.

It was decided to take up the matter with the Belfast Chamber of Trade with a view to making a joint protest.

Child Ban Watched

Action on an attempt to impose a ban on children at kinemas in Londonderry was noted, and it was agreed to await further developments.

HISTORIC KINEMA GUTTED BY FIRE

The whole of the balcony, circle and rear part of the Shrewsbury County Cinema—late the Theatre Royal—was gutted by a fire which lasted for an hour and a half on Sunday morning.

The present building was opened in 1834, and was converted into a kinema twenty years ago. It was one of the few remaining kinemas to have a rear screen projection apparatus.

It is believed that the original theatre formed part of the ancient palace of the Princes of Powysland.

Considerable damage has been done by the fire, and the future of the kinema is uncertain.

INSPECTION OF KINEMA FIRE APPLIANCES

Manchester C.E.A. Reveals N.F.S.—Police Clash

"HAS anyone had any experience of what seems to be a clash between the N.F.S. and the local police authorities, who used to look after kinema fire appliances?" asked T. E. Robinson, at last week's meeting of the Manchester and Salford branch of the C.E.A.

Apparently, however, the incident mentioned in the discussion was an isolated one.

It was stated that N.F.S. [illegible]ers had inspected fire appliances and [illegible]d called attention to the precautions [illegible]essary in projection-rooms, but were [illegible]ful to point out that they had no [illegible]liction and were consequently [illegible] about telling exhibitors certain [illegible] which should be rectified. Was [illegible] N.F.S trying to oust the police from [illegible]sponsibility for looking after fire [illegible]ances?

The Chairman (T. S. Dawson): [illegible] At the moment the police, as [illegible] local authority are overriding [illegible]ty, but the N.F.S. is the national [illegible]hority, whose future is not yet decided.

The case was mentioned of [illegible]heatre in a certain town having been [illegible]ed by a London man who made a [illegible]ber of recommendations and they were [illegible]upheld locally. It would appear that [illegible]s was trying to obtain local authority [illegible] deal with fire prevention and fire [illegible]ution matters.

A firm of manufacturers of [illegible] appliances wrote to the branch [illegible]asking for particulars of the various [illegible]e pre caution instructions applying [illegible]e area of the branch.

"We have written to your [illegible] to the local authorities [illegible] cause you may care to [illegible] comments on the effectiveness [illegible] regulations," stated the letter.

The meeting felt it could [illegible] because there was a [illegible] revision of the fire regulations.

Joseph Schildkraut, Ona Munson and Raymond Walburn in Republic's THE CHEATERS, a British Lion release

SEATING RULE THREAT IN MANCHESTER AREA

Members Reveal Drop in this Year's Takings

THE prospect that the L.C.C. regulations concerning seating plans and prices might be followed in other areas was considered by members of the Manchester and Salford branch, many of whom, however, regarded the position with equanimity.

Fear was expressed that the L.C.C. regulation calling for the exhibition of seating plans and prices, outside theatres, might be followed. This would restrict exhibitors from altering the prices of a single seat once they were fixed.

A. SNAPE said there were notices at his theatres and the prices of the seats were plainly indicated. People could never get into the wrong seats, neither could they make the accusation of "messing about with prices." Surely it was better to have a satisfied patron than to get an extra 9d.?

T. S. DAWSON (the chairman): It is a elementary matter always to keep faith with the public.

T. E. ROBINSON: Will the authorities take upon themselves the responsibility of prosecuting a man who walks from a 9d. to a 1s. seat, if they will not allow your staff to manage a theatre properly?

T. S. DAWSON: Any new regulations against the interests of exhibitors is for the exhibitor to keep faith with the public and to do everything possible to avoid complaints being sent to the authorities.

L. LEWIS: It is a disgrace to keep people waiting for seats when there are vacant seats at the prices they are prepared to pay.

A. SNAPE: It reflects on all.

Theatre Closing Times

Referring to the revocation of the Public Entertainments Restriction Order, permitting kinemas to revert to the normal hours specified with licences, the SECRETARY explained that the lack of public transport in the late evening hours prevented city theatres from taking full advantage of this. Suburban theatres could please themselves.

Nicely Pigeon-holed

T. E. ROBINSON, commenting on the late developments on the Monopoly Report, said: "It looks as if the Monopoly Report has been put into a very nicely prepared pigeon hole."

The CHAIRMAN said that in view of the attention which had been given to combines, monopolies, cartels, etc., it was doubtful if anything further would be done in regard to the Monopoly Report until the new Government was in office.

The whole position of monopolies or no monopolies might come under review as it affected the kinema and other trades. Until the new Government comes into power it would be just a waste of time to discuss the matter.

W. MILLER: I move progress.

Takings Down

Arising from the report of the last G.C. meeting and the entertainment tax discussion, members reported that on their first quarter's trading this year their returns were down 5 to 10 per cent.

Dinner to U.S.A. Trade Leaders

L. LEWIS: Are they also going to give a dinner to British producers?

H. NEWBOULD: Not yet.

Leaning on the Small Man

Pointed comments were made on the rising cost of film hire, which, in view of falling receipts, was now considered to be a serious item.

"Why is it," asked R. Fox, "that the little man must all the time bolster up the big fellow?" Bitter complaint was made of the 50 per cent. terms.

Fantastic "Cheap" Matinées

T. S. DAWSON said the discussion on cheap or bargain matinées sounded rather fantastic when there was raised the question of whether a 10s. 6d. seat at a West End kinema should be sold in the afternoon for 8s. 6d. He formed the opinion that there were very few kinemas faced with cheap-price matinée programmes. He believed there was no such problem in the Manchester and Salford branch area.

Too Many Applications

An application for a collection in the interests of the National Association of Girls' and Mixed Clubs was rejected.

£500 from Lord Mayor

The CHAIRMAN reported the receipt of a letter from Mr. Bromhead intimating that he had received from the Lord Mayor of Manchester a cheque for £500 for the C.T.B.F., this being part of the Sunday opening charity contribution of £12,000.

C.E.A. BRANCH DECLINES TO INTERVIEW CANDIDATES

"More Useful when Election Results are Known"

BIG guns of the Manchester and Salford branch will not be brought to bear on the Entertainments Tax target until after the results of the General Election are known.

It is felt that a campaign now would be wasteful of energy, powder and shot, and that in constituencies where there are three-cornered fights, two-thirds of the efforts made in putting over the exhibitors' case must be abortive. The branch committee considers its best work can be done when the new M.P.s are known.

T. S. DAWSON presided at a meeting at which the General Council policy in regard to the election campaign was discussed.

T. E. ROBINSON (secretary) said he thought that owing to the fact that the Manchester and Salford branch covered a compact area and after consulting the chairman, he considered a general meeting would not be really useful.

He suggested to the chairman that instead of making direct approaches to the various candidates it would be better to make an appeal to the electorate with carefully and pungently worded slides, pointing out what they paid in Entertainments Tax every time they visited the kinema.

In the majority of constituencies there would be three candidates. One would be returned. Hence, two-thirds of the campaigning work would be abortive. The alternative plan contemplated was to send a circular letter to all members of the branch explaining what was proposed and to ask them to exhibit slides, which would be supplied, to point out to the public how the Entertainment Tax touched their pockets. It was agreed that the subject should be discussed with the heads of the circuits and with the General Secretary.

Circuit Support

The CHAIRMAN said it would not be embarrassing to the Association if the branch proceeded on these lines. It was realised it would be relatively easy in the small geographical, but densely populated, area covered by the Manchester branch to "get home" a message to a very large number of people.

S. K. LEWIS was of opinion that a slide campaign was a sound scheme, but it must be strictly on non-Party lines. Further, he thought that the campaign would be more effective *after* the election. If it were embarked upon now, the whole question might be lost in a mass of other controversies. It would be better to get the new Parliament elected and then for the Trade to slam home their message with slides.

What Are Candidates' Promises Worth?

T. E. ROBINSON: I agree we have been asked to conduct a campaign during this election, but I doubt if it can be very effective, hence our alternative. Is it likely candidates will give us their best attention at this juncture? If we influence only 10 per cent. of the electorate for a tax reduction by the use of our screens it will be a well worth-while effort.

H. NEWBOULD: Even if a candidate says he is in agreement with our claim there is little he can do except with the assent of his Party.

Party Decision

W. MILLER: This is a Party election. The local candidates cannot say "Yes" or "No." It is the Party executive which decides the attitude to particular issues.

T. S. DAWSON pointed out that many candidates were giving much attention to issues of far-reaching importance, such as social insurance, and an ill-timed tax campaign might offend the public. A man returning home from war service was not worried about paying 3d. more for a seat; his main concern was about his future. Mr. Dawson favoured a slide campaign after the election, when some of the bigger controversial issues would be out of the way.

Trailers Suggested

L. LEWIS: Why not a trailer campaign?

T. E. ROBINSON: That certainly would be better than slides, because there could be a running commentary.

A. SNAPE said he was concerned by the substitution of Entertainments Tax for Sunday opening as a question for the candidates. Once again it looked as if the tail was wagging the dog.

The decision originally was that Sunday opening should be the issue, but the Scottish and the Welsh exhibitors did not want that and so it was dropped. Mr. Snape thought there was something to be said for the Scottish and Welsh branches having their own C.E.A.

Sunday Opening Issue

The CHAIRMAN pointed out that not only some of the Scottish and Welsh exhibitors were not in favour of Sunday opening, but many members of the South and East Lancashire branch felt this was not a national problem.

W. MILLER: The General Council decision that the Sunday opening issue should be put to the candidates appears to have been revoked by someone who did not have the authority to do so.

The CHAIRMAN: It is an interesting point whether in national Sunday opening, Scotland would have been included.

The SECRETARY read the draft of a letter which he proposed to send to members, explaining how it was proposed to call attention, after the election, to the severity of the entertainments tax, and inviting their co-operation by the showing of slides in the campaign to be arranged.

"The Foreman" Draws Copenhagen Queues

After its record-breaking double run in Rome, Michael Balcon's "The Foreman Went to France," opened recently in Copenhagen under the auspices of SHAEF.

Public interest in "The Foreman" was rivalled by the reception accorded to "Nine Men"—Balcon's film of an episode in the Libyan war—which was shown also in Copenhagen with considerable success.

Trim Council (Eire) has made the following conditions in issuing a kinema licence to James Garry, of Athboy, for the use of the Town Hall as a kinema. The number of persons to be admitted is not to exceed 210 in the body of the hall and 40 on the balcony; there is to be no standing and there must be four emergency exits.

From the KINE. Letter Bag

Wanted Better Transport System for Film Tins

THROUGHOUT the war, Liverpool exhibitors and renters alike have had to put up with the worst possible transport system. Now that the Germans are beaten, and the petrol ration back, we are all hoping to see a big improvement.

I wish to see the following improvements on the Liverpool territory as soon as possible, for they are urgently needed. These innovations must be put in force at once:—

(1) All Sunday programmes, except from very distant parts, must be returned to the dump on Monday.

(2) All films from the Lucas run in North Wales must be back on Sunday, not Monday as at present.

(3) A direct service to Blackpool and Barrow areas on Sunday, and a direct service to Preston and Blackpool on Mondays and Thursdays.

(4) Service to Warrington, Wigan and Heswall districts on Mondays.

(5) A service as far into Wales as possible on Monday and Thursday.

(6) The abolition of the transport junction at Manchester and the organising of direct service operating from Liverpool.

Those six points will make a lot of difference.

DISPATCH MANAGER.
Liverpool.

Tom Kimberley

WOULD you allow me, through the medium of your columns, to express the thanks of members of my family and myself to all the many friends throughout the Trade who have sent letters and messages of sympathy to us on the sudden passing of my brother Tom, who, as you know, was associated with me for many years in the business.

I feel that our friends would like to know that he was apparently fit and in his usual good health on Sunday, June 10. He was out with his wife all day, had an evening meal and went to bed as usual, was taken suddenly ill about three o'clock on Monday morning and passed away very suddenly through a blood clot reaching the heart. We are thankful to say that he did not suffer.

His wife has asked me to thank all his old friends who have sent messages of sympathy and condolence.

PAUL KIMBERLEY,
Managing Director.
National Screen Service.

Swansea Gives a Hospital Bed

Swansea managers decided, some time ago, to raise £1,000 in order to name a bed at the Swansea General Hospital the "Cinema bed.

A cheque for £1,006 was presented to Abe Freedman, chairman of the Appeals Committee of the hospital, last week, by Arthur Gambold, of the Castle Cinema, senior manager in Swansea.

The front of the house display at the London Pavilion for THE WAY TO THE STARS, United Artists film, which is playing to capacity business. The advertising devised by the U.A. exploitation department covered the whole front of the house

WARNERS PROFITS SHOW BIG RISE

WARNER Brothers' trading profits for the last six months amount to 4,600,000 dollars—an increase of 1,100,000 dollars over the same period last year.

Meanwhile, the company is borrowing 37,000,000 dollars from the banks to pay off all existing liabilities, cables the KINE.'s New York correspondent.

The move is aimed at centralising and simplifying the company's financial structure.

NEW PRIVATE COMPANIES

Stage and Screen Press, Ltd.—Registered in Edinburgh June 11. Capital, £1,000 in 1,000 shares of £ each. Printers and publishers.

Allgood Entertainments, Ltd.—Registered June 12. Capital, £10,000 in 10,000 shares of £1 each. Theatre and kinema proprietors, etc. The directors are: Arthur L. Mason-Rogers, 12, Allandale Crescent, Potters Bar, Middx; Geo. J. M. Andrew, 327a, New Cross Road, S.E.14; Stanley F. J. R. Perry, 21, Pepys Road, S.E.14.

Tindle's Enterprises, Ltd.—Registered June 20. Capital, £10,000 in 10,000 shares of £1 each. Kinema proprietors, and to adopt an agreement with J. H. Tindle, H. H. Tindle and M. W. H. Barke, etc. The subscribers are Jas. H. Tindle, 26, Princes Avenue, Seaburn, Sunderland, kinema manager; Hy. H. T. Tindle, 1, Alder Road, Horden, Co. Durham, kinema manager. Solicitors: Newlands, Newlands and Patterson, South Shields.

Fernhurst Equipment Co., Ltd.—Registered June 14. Capital, £5,000 in 5,000 shares of £1 each. Manufacturers of and dealers in kinema and household furniture and fittings, etc. The directors are Arthur R. Bowley, Moorpatch, Rake Road, Liss, Hants; John W. Clements, 6, Critchmere Vale, Haslemere; Walter R. Raine, Midhurst Road, Fernhurst, Sussex; Hy. J. R. Roffe, C.A., 13, High Street, Godalming, Surrey; Maurice L. Tillier, 2, Rydal Gardens, Hounslow. Registered office: The Cross, Midhurst Road, Fernhurst, Sussex.

Kine. Market Report

LITTLE BUSINESS BUT PRICES ARE STEADY

WITH the near approach of the General Election, interest and business in kinema shares has been reduced to a minimum.

The majority of changes in the past week have been downward, though not to any great extent.

Shares of the big groups were comparatively steady, although A.B.P.C. 6 per cent. pref. lost 6d. at 26s. 3d., and Gaumont-British 10s. ordinary 3d. at 19s. 6d. The 5½ per cent. pref. of the same company lost 4½d. at 22s. 7½d.

Odeon 6 per cent. pref. declined 6d. at 25s. 6d., while Scophony fell 3d. to 5s. 4½d., and Twentieth Century 6 per cent. pref. 4½d. to 7s. 7½d.

Among the few firm features were Stoll Theatre Corporation, which rose from 16s. 3d. to 17s., Union Cinemas 1st pref. ord. at 22s. 3d., and A.B.P.C. 4½ per cent. debs. up 15s. at £106.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	71/3	—
Assoc. Brit. Pic. Corp. 5/- Ord.	20/6	—
,, 6% Pref.	26/3	— -/6
,, 4½% Debs.	£106	+ 15/-
A.P.P.H. Ord.	27/6	—
Brit. & Dom. Films (12/-)	21/-	— -/3
Brit. Lion 7½% Pref. 10/-	13/3	—
Capital Prov. News 5/- ..	5/1½	—
Cine. Television Dfd. (6d.)	9/9	+ -/3
Dufay-Chromex 5/- Ord.	4/-	+ -/1½
Gaumont British Ord. 10/-	19/6	— -/3
,, "A" Ord. (5/-) ..	10/-	— -/1½
,, 5½% 1st Pref. ..	22/7½	— -/4½
,, 4½% Debs.	£103xd	—
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£103	— 5/-
Kinemas (5/-) Ord. ..	8/9	—
Mde. Tussaud 1/- Def. ..	3/6	—
,, £1 Prefd. Ord. ..	22/6	—
Moss Empires £1 Ord. ..	40/-	—
,, £1 Cum. Pref. ..	23/7½	—
Odeon 5/- Ord.	39/-	—
,, 6% Pref.	25/6	— -/6
,, 5% Debs.	£103½	— 5/-
P.C.T. 10% Cum. Pref. ..	35/-	—
,, 7½% "A" Pref. £1	31/-	—
,, 7½% "B" Pref. ..	30/-	—
,, Const. 7% Pref. ..	27/-	— -/1½
Scophony (5/-)	5/4½	— -/3
Sound City (Films) 6% Pref.	15/6	— -/1½
Stoll Th. Corp.	17/-	+ -/3
Twentieth Cent. Ord. (5/-)	3/10½	— -/1½
,, 6% Pref. (10/-) ..	7/7½	— -/4½
Union Cinemas 1st Pref. ..	22/3	+ -/3
,, 2nd Pref.	22/-	—

£1 shares unless otherwise stated.

SPEAKMAN TALKS TO SOLDIERS

Highlights of the year in which he was president of the C.E.A. (1942-43) were reviewed by W. J. Speakman in an address which he gave to the Liverpool branch of the Society of Cinematurians on Friday. R. P. Rutherford presided.

Speakman said that he had been giving talks on kinema matters under the auspices of the Liverpool Regional Committee for Education of H.M. Forces, to members of the Forces. That day he had given his sixtieth discourse.

20th-FOX PROFITS INCREASING

GROSS income of Twentieth Century-Fox Film Corporation for the quarter ended March 31 last amounted to $42,028,729 compared with $41,970,539 for the corresponding quarter a year earlier.

After providing for taxation and $200,000 for contingencies (nil), the net profit came out at $2,855,485, against $3,186,303. This is equal to $1.33 per share of common stock, as against $1.57.

MORTGAGES AND CHARGES

Olympia Cinema (Blackpool), Ltd., Plaza Buildings, Consett, Co. Durham.—Mortgage on Olympia Cinema Hall, Derwent Street, Blackhill, Co. Durham, dated June 15, 1945, to secure all moneys due to Martin's Bank, Ltd.

Albion Cinemas (London), Ltd., London, N.16.—Debenture dated June 1, 1945, to secure £200. Holder E. W. Druce, London, N.

Cineluxe, Ltd., Pinner.—Debenture dated May 30, 1945, to secure all moneys due to Barclays Bank, Ltd.

Luxor Cinema (Menai Bridge), Ltd., Llanrwst.—Debenture dated May 26, 1945, to secure all moneys due or to become due to Barclays Bank, Ltd.

HOLLINWOOD CINEMA CO. LTD.
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Hudson Street, Hollinwood.
Telephone: Failsworth ...

NOTICE to all connected with the Kinema Trade

All accounts, invoices and correspondence should be directed to the registered office of the Company as stated above.

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Managing Director.

JOHN BULL'S OWN ISLAND

A most powerful screen presentation depicting, in dramatic terms, Britain's place in the post-war World.

TOPICAL — IMPORTANT — URGENT!

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THE WORLD IN ACTION

LATEST RELEASE

Distributed by

UNITED ARTISTS

's got ROMANCE!
The magic of MELODY!
A terrific FIGHT! A gra

a picture with a punch th

MARGARET

LOCKWOO

I'll Be Yo

with

PETER GRAVES
FREDERICK PIERTWELL
and introducing MICHAEL

An Associate Produc

LOUIS LEVY

Executive Produc

PROVINCIA

CARDIFF - - Empire
BIRMINGHAM Scala -
MANCHESTER New Ox
NEWCASTLE - Essoldo
GLASGOW - La Scal
SHEFFIELD - Cinema
LIVERPOOL - Scala
LEEDS - - - Towe
NOTTINGHAM Scala

! A grand STORY!

a punch that will be your

RET

WOOD * VIC OLIVER

Your Sweetheart

with

GRA VES MOORE MARRIOTT

ERICK URTWELL MAUDIE EDWARDS

oducing MICHAEL RENNIE

Directed by

e Produc

LOUIS LEVY

Executive Producer MAURICE OSTRER

PROVINCIAL TRADE SHOWS

CARDIFF	Empire	Tuesday	July 10 at 10.45
BIRMINGHAM	Scala	Tuesday	July 10 at 10.30
MANCHESTER	New Oxford Theatre	Tuesday	July 10 at 10.45
NEWCASTLE	Essoldo	Tuesday	July 10 at 10.45
GLASGOW	La Scala	Tuesday	July 10 at 10.45
SHEFFIELD	Cinema House	Wednesday	July 11 at 10.45
LIVERPOOL	Scala	Thursday	July 12 at 10.45
LEEDS	Tower	Thursday	July 12 at 10.45
NOTTINGHAM	Scala	Friday	July 13 at 10.45

HUNDREDS AHEAD OF 'CASABLANCA'

AT THE MOST SENSATIONAL OPENING LONDON EVER KNEW

BACALL!!
"She's Bogart's Bombshell! A cinematic heat-wave! Her stealthy art is a menace. Lauren, in fact, is a riot."—*Ernest Betts, Express.*

BOGART!!
"Gives his finest, most virile performance, the kind that goes beyond acting and becomes tough, vivid reality."—*Film Trade Review*

London can take it—
but Warners TO HAVE AND
HAVE NOT sure is
making the old town
STAGGER

WALTER BRENNAN • Dolores Moran • Hoagy Carmichael • HOWARD HAWKS Production • JACK L. WARNER, Executive Producer

Cheap Matinee Charge Resented

S. AND E. LANCS ANSWERS THE CIRCUITS

IN spite of a statement at General Council that a few kinemas in the area of the South and East Lancashire branch charge afternoon admission prices that are lower than those at evening performances, there is a vigorous refutation from the branch that bargain - price matinées are held. On the other hand, independents accuse the circuits of offering inducements, without altering the £ s. d. values, which the independents have sought to maintain.

This was the principal subject of discussion at the meeting of the branch committee held at Manchester on Friday. Coun. W. Woolstencroft presided.

Are These "Cheap" Matinees?

Arising from the G.C. report and the discussion on cheap matinée prices, mention was made by a circuit representative of one or two cases of alleged defection in the area of the South and East Lancashire branch. In one situation a kinema charged 9d. and 1s. at matinées and 9d., 1s. and 1s. 9d. at evening performances; in another 7d. and 10d. at matinées and 7d., 10d. and 1s. 9d. in the evening; and in a third case 9d. and 1s. 6d. in the afternoon and 9d., 1s. 6d. and 1s. 9d. in the evening.

An exhibitor in one area said he had checked up the facts and it was true there was a differential price in the afternoon, but he did not grumble because the kinema, a small one, and a second-run hall, was remotely placed.

Circuits' Long Shows

Another member whose theatre had been mentioned said emphatically there had been no alteration in admission prices since the last revision in the Entertainment Tax. This, at one time, was the premier house in the town; now it was a second run. It gave two-hours' shows, whilst the circuits put on 3½-hours' programmes which included two long films. Independent exhibitors book these films separately and had to pay dearly for them. Even from the earliest days of the Industry, this had always been a theatre with reasonably priced seats. Definitely, there had been no cut in prices; as a matter of fact, they were increased when the Entertainment Tax went up. The two prices for matinée seats operated only between the hours of 2 p.m. and 4 p.m., after which common performances were given.

Surfeit of Competition

It was stated that in one town the three major circuits were fighting one another. There was not enough business to support five big first-run theatres, but it seemed the circuits could not bear to see a penny-piece missing their pay-boxes.

"There are many ways of upsetting prices without altering the figures of £ s. d.," commented another member, who suggested that the branch should make a reply, pointing out the circuits were giving shows 75 per cent. longer than many of the independents were giving.

Coun. C. WHITAKER said the G.C. feared a reversion to the old competitive conditions of cut-prices and was anxious that that should be avoided.

Effects of Staff Shortages

From another area came the report that owing to staff shortages the theatre balcony was closed at matinées, and for the remainder of the seats in the house, which was a small one, there was a single price of admission.

Strong complaints were made against the long programmes at the circuit theatres, which members considered to be tantamount to a cut in the prices of admission charged by independent exhibitors. One member of the committee said it was time the circuits "put their house in order."

J. J. MCCRACKEN: The circuits hit you with their long shows when you are going, and by having their pick of the pictures at terms better than we can get them, they hit you again on the way back.

The circuits were blamed for unfair competition and were said to have been the instigators of the lower priced matinées, when, before the war, they advertised "1,000 seats at sixpence."

It was decided to reply to the charge of cut-price matinées in the South and East Lancs area, and the chairman was asked to report the facts to G.C.

LEO'S TWINS

A scene from TW.CE ELESSED featuring Preston Foster and Gail Patrick, and Lee and Lyn Wilde, forthcoming M-G-M production

Sir Alex.'s New War Job

Sir Alexander B. King has tackled another war time job in accepting the chairmanship of the Hospitality Committee which has been formed to care for Allied and Dominion Service men and women now touring Britain.

Under the scheme of extended leave, whereby American and Dominion men have a brief tour of the main British centres, an information centre has been opened at 31, Renfield Street, where the men may get all the data they need.

Kinemas in the area are co-operating in this effort.

The telephone number of Columbia's office at 3, Alfred Street, Leeds, has been changed to Leeds 29488 and Leeds 29489.

EDINBURGH URGES BETTER E. TAX INCIDENCE

Bridging the 1s.–1s. 9d. Gap

A TAX-FREE seat up to 9d. and the incidence of a reasonable tax to permit of a 1s. 3d. gross seat were among the suggestions made by Edinburgh C.E.A. members who met last week to consider an election campaign on Entertainment Tax. A. S. Albin presided.

The Section appointed a committee to arrange for all Parliamentary candidates in the area being interviewed on the lines of the circular prepared by the Glasgow Committee.

R. M'LAUGHLIN said they should be quite clear about what they were to put before the candidates. They should stress the present increase in tax over the pre-war rate, and the fact that the new incidence of tax pressed much more heavily on those who paid the lower rate than on those who could pay more. They could point out that the scale of wages was up by about 50 per cent. Before the war they had a tax-free seat at 6d., and he thought they could press for a tax-free seat now at 9d., with a reasonable tax at 1s. 3d.

The 1s.–1s. 9d. Gap

A. M. ROBERTS (Dalkeith) said what hit many of them hardest was the terrible jump from 1s. to 1s. 9d.

Mr. M'LAUGHLIN: There should certainly be a better incidence of tax in that range.

LOUIS DICKSON: We want a 1s. 3d. seat with a reasonable tax. They should tabulate prices, showing how those awkward prices had reacted on their patrons. A great deal of the jump from 1s. to 1s. 9d. went in tax, but patrons did not realise that.

Mr. M'LAUGHLIN suggested that they could point that in 1939 the average 3s. tax worked out at 16⅔ per cent. Now it was 40 per cent. If they took the average increase in the rate of wages as the measure the appropriate tax would be about 25 per cent.

Out for Relief

When a member asked whether they were going to ask for a return to the 1939 tax level or for an easing of the present burden, Mr. M'LAUGHLIN said if they asked for the 1939 tax they would get nothing, but if they asked for a cut in the present rate they might get a concession when other rates were being cut.

Mr. DICKSON: The most important thing immediately is some relief between 1s. and 1s. 9d.

Glasgow Circular Approved

After further discussion, it was agreed to adopt the Glasgow statement, putting the facts of the tax situation before candidates, and stressing the need for a measure of relief rather than stating specific figures.

Eventually, it was agreed to appoint a central committee, and that at least two members should interview each candidate.

The following committee was appointed for Edinburgh: A. S. Albin (convener), J. S. Dunbar, W. H. Albin, R. M'Laughlin, Jack Maguire, Walter Maguire, Joe M'Guire, W. M. Cameron and A. M. Roberts.

For other constituencies, the following were proposed: Midlothian and Peebles Southern, Mr. Emslie, Peebles; Berwick and Haddington, Mr. Rodgers, Dunbar; Kirkcaldy Burghs, R. Honeyman, Edinburgh; East Fife, Mr. Robertson, Regent, Leven; West Lothian, L. F. Priest, Bathgate, and Louis Dickson, Bo'ness; Dunfermline, J. A. Buncle. An Odeon representative was suggested for Roxburgh and Selkirk. Results of the interviews are to be reported back to the section secretary.

British Sailors' Society

Mr. M'LAUGHLIN reported that for the British Sailors' Society the drawings of Cinema Sunday amounted to £3,250, and collections to £1,276, made up of £674 by A.B.C. houses, £599 by G.-B. houses, and £3 by other houses, making a total of £4,527. Of the drawings, 75 per cent. (£2,438) went to the British Sailors' Society and 25 per cent. (£812) to the Scottish C.T.B.F.

Mr. M'Laughlin was warmly congratulated on the result.

Exclusive "Kine." Pictures

THE BRITISH INDUSTRY ENTERTAINS THE AMERICAN EXECUTIVES AT LUNCH MAKING FILM INDUSTRY HISTORY

SOMETHING happened in the film industry last week, at a lunch at Grosvenor House. On that day, in that room, were gathered a group of men more wholly representative of the combined forces of the British and American film worlds than has ever before met on one occasion in the short but eventful history of the business.

Together, hosts and guests represented 20,000 kinemas in two hemispheres, a dozen world-wide organisations employing tens of thousands of people, and providing entertainment for more than 100,000,000 people a week.

The occasion was the luncheon arranged by the C.E.A., the B.F.P.A., and the K.R.S. to welcome fifteen executives of the American film industry who are visiting Europe as the guests of General Eisenhower and SHAEF.

The financial interests covered by this lunch ran into millions of pounds and hundreds of millions of dollars. The fifteen American personalities represent the major forces of the U.S. kinema business. The 150 or more British guests stood for the most progressive elements of every major branch of the British film indry—exhibiting, production, and renting.

The fifteen Americans alone were the dominant figures of business undertakings that produced upwards of 600,000,000 dollars last year.

Among the Americans, Barney Balaban, Peter Rathvon, Harry Cohn, Sidney Buchman, Edgar Mannix, Clifford Work, Russell Holman, Lester Cowan, Harry Warner and Darryl Zanuck represent the major studios.

British exhibitors know the companies and the product these executives represent, but for purposes of the record, Balaban is Paramount, Rathvon RKO, Harry Cohn and Buchman are Columbia, while Mannix is the M-G-M producer.

Darryl Zanuck is production chief of 20th-Fox. Work is in charge of production at Universal. Russell Holman is Paramount, Cowan is Columbia. Jack Warner speaks for himself.

Simon Henry Fabian and Robert Wilby are American circuit men, standing for the 15,000,000 odd theatres of the United States.

And at lunch, in a way that had never happened before, the Americans met their British customers.

For the first time, they met and talked to exhibitors who have to face the same problems —in Britain.

The cocktail interlude before the luncheon provided the most impressive get-together of trans-Atlantic executives that the film industry has ever known at any time in its history, anywhere.

As can be seen by the pictures on these pages, producers from both sides of the Atlantic met informally. Circuit chiefs, studio executives and leading renters were able to meet conversationally and exchange views. Darryl Zanuck and Alexander Korda, Jack Warner and Commander Jarratt, G. H. Scarborough (president of the C.E.A.) and Barney Balaban (president of Paramount) were among the many Anglo-American couples who talked together.

It is probably true to say that more was done to cement and develop trans-Atlantic friendships in the industry during those few minutes before the guests sat down to the

Informal conference: Russell Holman, of Paramount, with Jack Beddington, director of the M.O.I. Films Division.

Representing American exhibitors: Robert Wilby and S. H. Fabian.

Producers talk it over: Sir Alexander Korda, Brigadier Turner and Darryl Zanuck, 20th-Fox production chief.

Sidney Bernstein, S. K. Lewis, James Seymour, of M-G-M., Jack Warner and Commander Arthur Jarratt.

Exclusive "Kine." Pictures

"ALMOST LIKE COMING HOME"

Says ZANUCK

formal lunch than has ever before been achieved in the story of the industry.

The speeches were neither remarkably trenchant nor packed with fact. They did not have to be. They were, instead, expressions of friendship from one industry to its counterpart.

The toast of the American visitors was proposed by K.R.S. President, Major R. P. Baker.

He was supported by C.E.A. President, G. H. Scarborough, who emphasised that in his view exhibitors would prefer to have three good pictures rather than one super. He gave the advice, he implied blandly, because he did not want the big Americans to lose money.

Peter Rathvon, president of RKO-Radio, replied on behalf of the guests, who stressed the closeness of Anglo-U.S. relations, both in war and peace.

Rathvon said that the American contingent's visit to this country and Europe had nothing to do with business, but it is quite certain that no business conference ever arranged across the ocean achieved such a goodwill as this spontaneous gesture by all elements of the British industry to its American guests.

Darryl Zanuck, following Rathvon, said that coming to London was like coming home.

Sam Eckman, Jun., head of M-G-M's British organisation, concluded the speeches. He praised the work Major Baker was doing for the K.R.S., which, he said, performed in Britain some of the functions of the Hays organisation in America.

The occasion itself was the memorable thing, not any single part of it. It was simply that, for the first time, a few men representative of a great industry in two continents had sat down to lunch with one another under one roof.

Groups at the lunch table : top of the page, Taylor M. Mills, Robert Wilby (stooping forward), Russell Holman, F. W. Baker, treasurer of the K.R.S., Clifford Work, vice-president and General Manager of Universal, and Peter Rathvon (RKO-Radio). Above : Brigadier Turner, Taylor M. Mills, Robert Wilby and S. Fabian.

C.E.A. President G. H. Scarborough talks to Barney Balaban of Paramount with Sam Eckman in the background—right.

Among those at the top table (below) are seen Darryl Zanuck, Major Baker, Jack Warner, Sir Alexander Korda and E. J. Mannix. In foreground Francis Harley and Sutton Dawes of 20th-Fox with Al Daff, Universal.

The three secretaries, E. W. Wingrove, B.F.P.A., Frank Hill, K.R.S., and W. R. Fuller, general secretary of the C.E.A.

Major Baker greets Eddie J. Mannix (M-G-M.).

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Blonde Ransom (G.F.D.-Universal)—American.	68 min. (A)	Donald Cook, Virginia Grey, George Barbier.	Giddy romantic comedy melodrama with gangster asides and occasional tunes. Story sketchy, but stars in good form	**Reliable second** for the populars. **Safe** for the family.
Bell for Adano, A (20th Century-Fox)—American.	104 min. (A)	Gene Tierney, John Hodiak, William Bendix.	Stimulating, heartwarming, amusing and thought-provoking bloodless war melodrama superbly adapted from John Hersey's current best seller. Story holding, characterisation and direction brilliant.	**Outstanding** general booking. **Nothing to harm** youngsters.
***I'll Be Your Sweetheart** (General F.D.)—British.	104 min. (A)	Margaret Lockwood Vic Oliver, Michael Rennie.	Cheery, ear-tickling good-humoured, hard-hitting British period romantic musical comedy melodrama. Story both crowded and authentic, characterisation good and fights realistic.	**Very good** general booking. **Great** for the family.
Lermontov (Soviet Film Agency)—Russian.	68 min. (U)	A. Konsovsky, N. Shaternikova.	Somewhat patchy biography of the Russian poet who came of Scottish stock. Some excellent photography and sincere acting.	**Good specialised** hall booking. **All right** for juveniles.
†**Nob Hill** (20th Century-Fox)—American.	94 min. (A)	George Raft, Joan Bennett, Vivian Blaine.	Glittering all-Technicolor period romantic musical comedy melodrama, set in gay-ninety San Francisco. Story crowded and comprehensive, cast versatile, and numbers tuneful.	**Capital** general booking. **Safe for youngsters.**
†**Salome, Where She Danced** (G.F.D.-Universal)—American.	91 min. (A)	Yvonne de Carlo, Rod Cameron, David Bruce.	Expensively mounted, but patchy period domestic musical extravaganza. Story episodic, but Technicolor delightful and title box-office.	**Title booking**, mainly for the **industrial** element and **harmless** for juveniles.
They Met in Moscow (Film Traders, Ltd.)—Russian.	75 min. (U)	Marina Ladynina, Nikolai Kryuchkov	A charming musical romance played in true musical comedy style concerning the romance of a Caucasian pig breeder for a peasant girl of the South. Lovely scenic qualities. Acting and vocalism good.	**Excellent specialised** hall booking; quite suitable for **juveniles.**
***Waltz Time** (Anglo-American)—British.	98 min. (A)	Carol Raye, Peter Graves, Patricia Medina.	Sunny, picturesque, melodious and sentimentally refreshing romantic comedy musical, attractively built in the happy, carefree, old Vienna tradition. Story pleasing, characterisation versatile and songs and singing delightful.	**Excellent** general booking. **Great** for the family.

*** British picture.** **† In Colour**

REVIEWS FOR SHOWMEN

Waltz Time

Anglo-American. British (A). Directed by Paul L. Stein. Featuring Carol Raye, Patricia Medina and Peter Graves. 8,961 feet. Release not fixed.

HERE we have a picturesque and nostalgically exciting British romantic comedy musical. Its sunny and sentimentally refreshing theme is attractively set in the happy, carefree "Old Vienna" tradition.

The story, an enchanting fable describing the birth of the waltz, is told with taste and appropriate gusto, the tuneful songs are sung, not just bawled into a microphone, the humour is neat but not bawdy, and the settings, both interior and exterior, have a Lubitsch richness.

A welcome change from hot air and rhythm, it is certain to make a big appeal to family and good-class audiences. Its exceptional star values—Richard Tauber, Webster Booth and Ann Ziegler, and Albert Sandler are formidable and captivating guest artists—will, provided they are adequately exploited, take good care of the rest. Excellent general booking, a British "Congress Dances."

Story.—The young Empress Maria of Austria is in love with Count Franz Von Hofer, dashing captain of the Imperial Guard. He returns her affections, but refuses to marry her because of the harsh, unnatural conditions imposed by her old fogey councillors. When he and Maria part she gives him a ring as a farewell gift and he swears never to remove it from his finger. Cenci Prohaska, attractive daughter of one of Maria's senile and unscrupulous advisers, and Stefan Ravenne, a shy lieutenant, are also in love, and one evening Cenci persuades Stefan to take her to the "Golden Lantern," a colourful rendezvous where champagne is drunk and the forbidden waltz is played. She wears a mask and Franz, a regular habitué, tricks her into giving him a dance. In the excitement, he allows Cenci to wear Maria's ring. Cenci promises to return it the next evening, but Maria recognises it and decides to teach Franz a lesson. She poses as Cenci and orders Stefan to escort her to the "Golden Lantern." The place is raided while she is there, but she eventually extracts herself from a difficult situation in circumstances that enable her to win back Franz, safeguard Cenci and Stefan's future and establish the waltz at the Court.

Acting.—Carol Raye and Peter Graves make an attractive and versatile pair of lovers as Maria and Franz, Patricia Medina is a spirited and appealing Cenci, and Webster Booth and Ann Ziegler, and last but by no means least, Richard Tauber thrill with their singing, as fugitive guest artistes, while Albert Sandler leads the band at the "Golden Lantern" with verve and gusto.

Production.—Wisely enough, there has been no attempt to compete with the ostentatious, fast-moving, vernacular and frequently vulgar modern American musical. Stateliness, rather than exuberance, is its rule, and the concentration on good yet tuneful music and singing, piquant romance and neat humour enables it to carve a jolly and intriguing niche of its own. "Waltz Time" is definitely big time. Incidentally, the "A" certificate is completely unwarranted and undeserved. We cannot imagine a more delightful or appropriate family picture.

Points of Appeal.—Friendly and intriguing story, delightful singing, picturesque staging, irresistible romantic and feminine angles, ear-tickling numbers, title and box-office stars and guest artistes.

A Bell for Adano

Twentieth Century-Fox. American (A). Directed by Henry King. Featuring Gene Tierney, John Hodiak and William Bendix. 9,359 feet. Release not fixed.

STIMULATING and heart-warming melodrama of the war. Its amusing and thought-provoking theme has been artistically and meticulously adapted from John Hersey's current best-seller. Set in a small liberated town of Sicily, it describes the human, understanding, and the fearless and intelligent approach of an American major, born in the Bronx of Italian parents, to the deep complexities of civil administration.

The pivot of the topical and provocative tale is a church bell, stolen by the Nazis, and brilliant characterisation—the cast is flawless from the stars downwards—direction, detail and photography contribute to the impressive and exciting comedy drama which, at one and the same time, is a sly dig at red tape and a resounding boost for the democratic way of life. In spite of its absence of conventional romance, women will love it. Outstanding general booking, a class proposition of universal appeal.

Story.—Victor Joppolo, a young, understanding major in the American Army, becomes Civil Affairs Administrator in Adano, a liberated Sicilian town, and he and Borth, his sergeant, make the battered city hall their headquarters. Joppolo, whose parents are Italian, disciplines the people fairly and gains their confidence by regulating their food supply and

Continued on page 23

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S.F. Ditcham, Esq.
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Dear Mr. Ditcham,

A British film has done it again. We have just completed the London General Release of Noel Coward's BLITHE SPIRIT, and I am pleased to inform you that it has been a terrific success everywhere.

Many new all-time records were established, and Managers report that it was acclaimed by many of their patrons as the best film ever.

Congratulations to all concerned.

Yours sincerely,

Earl St. John

EARL ST. JOHN.

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BIRMINGHAM	Futurist	Fri.,	June	29
LIVERPOOL	Forum	Tues.,	July	3
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REVIEWS—continued from page 18

promising to replace a church bell pillaged by the Nazis. The bell has, apparently, deep spiritual meaning to the inhabitants of Adano, but Colonel Middleton, Joppolo's commanding officer, is too far from the scene to appreciate Joppolo's difficulties. Joppolo also wins the respect of Tina, pretty sweetheart of an Italian soldier who, it transpires, died in ugly circumstances in an anti-Fascist brawl. Eventually the new bell arrives—the navy helps Joppolo in his quest—but during a party in Joppolo's honour, Joppolo receives a message dismissing him from his post for a minor infringement of a traffic regulation. The loyal Borth takes the order badly, but Joppolo finds some solace in the thought that he has brought democracy to a small Italian town.

Acting.—John Hodiak turns in a fine performance as the forthright and sympathetic Joppolo, Gene Tierney is a winsome and appealing Tina, and William Bendix is a staunch and amusingly vernacular Borth. The principal supporting characters, played by Montague Banks, Hugo Haas, Marcel Dalio, Fortunio Bononova, Henry Armetta and Roman Bohmen are, if possible, even more brilliantly drawn.

Production.—The tale which, incidentally, vividly illustrates the enormous problems which confront those who are entrusted with the heavy task of restoring law, order and decency in liberated territory, skilfully pleads for closer collaboration between the brass-hats and the man on the spot. Its propaganda is not, however, allowed to impinge unduly on its smooth and colourful surface action. The significance of the bell, the oily, blatantly transparent and amusing Italian types, the tender and pure affinity of Tina and Joppolo, the description of the ugly death of Tina's soldier sweetheart, and the culminating exhibition of official intolerance and lack of understanding are woven into dramatic entertainment of exceptional power and unswerving purpose. Lastly, a word for the photography and musical accompaniment, both are rare artistic achievements and furnish impeccable box-office collateral.

Points of Appeal.—Propitious, thought-provoking and arresting story, magnificent characterisation, artistic and resourceful direction, strong human and feminine interest, and title, author and star values.

Blonde Ransom

General. F.D. Universal. American (A). Directed by William Beaudine. Featuring Virginia Grey, Donald Cook and George Barbier. 6,129 *feet. Release August* 27, 1945.

GIDDY romantic comedy melodrama with gangster asides and occasional tunes, recording a series of minor explosions which occur when an attractive society girl, in order to help out a boy friend, "kidnaps" herself and demands a heavy ransom from her wealthy uncle. The fabulous script fails to prevent the serious and the comic from poaching on each other's preserves, but happily the star and supporting players are in good form and improvise effectively. Their sterling teamwork, coupled with attractive technical presentation, considerably offsets its narratal and directional shortcomings. Reliable second for the not too critical populars.

Story.—Duke Randall, a young night-club owner, loses sixty-three thousand dollars in a crooked game to Larsen, a tough racketeer, and members of his gang. They refuse to take Duke's I.O.U. and he is forced to mortgage "Paradise Gardens," his Broadway night-spot. Later, Duke deliberately skids his car into a ditch to avoid a head-on collision with Vicki Morrison, a beautiful heiress. He is knocked out and, on recovering, finds himself in the palatial Morrison home.

Vicki soon learns of his financial plight, but her wealthy and eccentric Uncle William refuses to loan her the necessary money to help Duke out. A woman of infinite resource, she then "kidnaps" herself and demands a heavy ransom from Uncle William. The ruse leads to unexpected complications, but everything comes right in the end. Larsen is paid off in his own coin, Uncle William drifts into the night-club business, and Duke, now free from financial entanglements, marries Vicki.

Acting.—Virginia Grey is a gay and resourceful Vicki, Donald Cook is a manly Duke, George Barbier is a tower of strength as Uncle William, and Jerome Cowan meets all demands as Larson, but Collette Lyons and Pinky Lee overdo it as a musical comedy team.

Production.—The story has quite a bright basic gag, and ends in good style, but, all the same, much of its point is lost and many of its thrills misfire. The fault lies in the clumsy switches from comedy to exuberant roughstuff, and vice versa. Still, even if its lunatic fringe is slightly frayed, it stands a fair chance in popular halls. Its attractive title and versatile stars and good staging should do the trick. Its tunes, complete with appropriate night club settings, are good, too.

Points of Appeal.—Amusing twists, occasional thrills, versatile cast, convenient footage, tuneful numbers. good title and star values.

Salome, Where She Danced

General F.D. Universal. American (A). Photographed in Technicolor. Directed by Charles Lamont. Featuring Yvonne De Carlo. Rod Cameron and David Bruce. 8,165 *feet. Release August* 6, 1945.

PERIOD dramatic musical extravaganza expensively mounted and produced in Technicolor, which covers the amazing adventures of a beautiful ballet dancer. She excites the admiration of a host of men, from an Austrian prince to a Western bandit, but, contrary to the storybook, finishes up by marrying the bad lad.

Magnificent staging, Technicolor and a tantalising title are its most conspicuous box-office assets. Title booking, mainly for the industrial element and provinces.

Story.—Jim Steed, an American reporter, goes to Berlin at the end of the Civil War to scoop the date of Germany's coming attack on Austria. He meets Salome, an international dancer in love with an Austrian prince, and she, because of her hatred of the Junkers, agrees to help him. She encourages the advances of Count Von Bohlen, Bismarck's chief of staff, and, at the first opportunity, relieves him of the German war plans.

When war breaks out Salome's lover is killed and she and Steed flee to America. They halt through lack of funds at Drinkman Wells, a small Western town, and Steed stars Salome in a show. They are robbed by Cleve Blount, a young bandit, but, after kidnapping Salome, Blount falls in love with her and returns the money. The locals rename the town, "Salome, Where She Danced," in Salome's honour. The reformed Blount then accompanies Salome and Steed to San Francisco and they look around for financial backers. Colonel Dimitrioff, a wealthy Russian, is Salome's next captive, and he builds a theatre for her. At this juncture the vengeful Von Bohlen turns up, but Blount disposes of him in a duel. Misunderstanding between Blunt and Salome follows and Blount returns to banditry, but a last-minute twist straightens him and the tale out.

Acting.—Yvonne De Carlo looks marvellous in Technicolor as Salome, but her dancing is below classic standard and her acting lacks experience. Nevertheless, her time will come. Rod Cameron and David Bruce are somewhat colourless as Steed and Blount, and Abner Biberman, too, finds the going hard as an understanding Chinese doctor who speaks with a broad Scottish accent, but Walter Slezak impresses as Dimitrioff.

Production.—The far-flung, not to say eccentric, tale touches on the American Civil War, the Austro-Prussian conflict of 1866, banditry in the spacious, untamed West and life in garish early San Francisco. A number of terrific fights, a fierce duel, a breathtaking coach race, a couple of tastefully handled ballet sequences and a few tender romantic interludes complete the extravagant transcontinental kaleidoscope. It is, however, all too disjointed and disingenuous to excite either the heart or the head. Fortunately, its title has been skilfully selected and its showmanship appeal is by no means its inconsiderable claim to popular box-office success. It may, in spite of everything, well prove that Barnum was, and still is, right.

Points of Appeal.—Catchy, box-office title, lavish staging, tuneful music and Technicolor.

Nob Hill

Twentieth Century-Fox. American (A). Photographed in Technicolor. Directed by Henry Hathaway. Featuring George Raft, Joan Bennett and Vivian Blaine. 8,579 *feet. Release date not fixed.*

GLITTERING all-Technicolor period romantic musical comedy melodrama, set in the rowdy, good-humoured San Francisco of the naughty 'nineties, telling how a poor little Irish immigrant irons out the complicated love life of a two-fisted, square-shooting saloon owner.

The triangle basic theme is undiluted novelettish fiction, but both the attractive all-star cast, considerably strengthened by Peggy Ann Garner, fresh from her triumph in "A Tree Grows in Brooklyn," and an experienced director takes good care that no flat spots develop between its evergreen, time-honoured clichés. Capital general booking.

Story.—Tony Angelo, tough but straight proprietor of the "Gold Coast," an elaborate San Francisco saloon, is loved by Sally Templeton, a pretty singer. Katie Flanagan, a quaint little Irish immigrant, comes to the "Gold Coast" to join her bar-tender uncle, only to learn that he is dead. Sally takes to Katie and Tony arranges to give the child a temporary home.

Harriet Carruthers, a cultured and high-spirited society girl from Nob Hill, the aristocratic side of the town, was on the same boat as Katie, and Katie introduces her to Tony. Tony falls for Harriet and promises to support her brother in his campaign for district attorney. Tony's dabbling in politics and sudden change of heart lead to trouble, and before long Sally walks out on him and his friends believe he has betrayed them. To make matters worse, Harriet turns down his offer of marriage, after gently reminding him that she is out of his class, and drink becomes his main succour.

The unhappy Katie feels that she is to blame and in desperation she appeals to Harriet. That young woman of spirit sets to work to put things right, and in next to no time Tony and Sally are reconciled, the "Gold Coast" flourishes again and Katie is given a permanent home with Tony and Sally.

Acting.—George Raft contributes a strong, skilfully graduated portrayal as Tony, Vivian Blaine sings pleasantly and acts naturally as Sally, Joan Bennett has poise and is an attractive Harriet, and Peggy Ann Garner takes good care of the sentimental side as Katie.

Production.—The picture, which tactfully points out that sex alone is incapable of successfully demolishing wide social barriers, never makes an unexpected move, but at least it converts ingenuous comedy, artless sentiment and exuberant drama into substantial and effective medium of revelry, music and song.

The rousing vaudeville entertainment at the "Gold Coast," cunningly interlaced with the tender and ingratiating small child interest and gorgeously decked in Technicolor, is in itself grand money's worth.

Its obvious feminine angle and tuneful numbers are other considerable and captivating assets. In fact, only one thing can deprive it of certain popular box-office success, its vague and singularly unattractive title. "Nob Hill" conveys precisely nothing, anyway, to English audiences.

Points of Appeal.—Comprehensive story, excellent staging, popular small child interest, sly feminine angle, exciting atmosphere, good tunes, versatile cast, Technicolor and stars.

I'll Be Your Sweetheart

General F.D. British (A). Directed by Val Guest. Featuring Margaret Lockwood, Vic Oliver and Michael Rennie. 9,387 feet. Release July 30, 1945.

CHEERY and good-humoured and sometimes hard-hitting British period musical comedy melodrama. With Edwardian London for its colourful background, the film is based on the true story of the long fight of sorely harassed composers and publishers against unscrupulous song pirates.

The passing of the Copyright Act is the culminating point of its drama, but, although its salient situations frequently have a poignant twist, the major portion of its generous running time is occupied with breezy comedy, rousing fisticuffs, piquant romance and happy mnemonic song scenas. Very good general booking.

Story.—Jim Knight, a flashy young fellow, determines to crash into the song-publishing business. Bob Fielding, a resourceful, quick-tempered lad from the provinces, has the same idea. Bob gets in first and secures "I'll Be Your Sweetheart," a catchy number by Sam Kahn and Matt Kelly, London's leading song-writers of 1900. He persuades Edie Storey, popular star of the Tivoli, to sing it and gets financial backing from Pacey, a wily publisher of religious music. Jim remains Bob's business rival and competes with him for the hand of Edith, but both boys are troubled by the activities of unscrupulous publishers, who flood the streets with cheap copies of their best-sellers. The pirate sales also seriously affect the incomes of the ace songwriters, and one, George LeBrunn, composer of the famous "Oh, Mr. Porter," dies in dire poverty. Finally, T. P. O'Connor, the great Irish Member of Parliament, takes up their case and persuades Sir Henry Campbell Bannerman, the Prime Minister to sponsor a bill protecting composers and their publishers. It is eventually passed, and Bob and his companions celebrate by raiding the pirate publishers' headquarters and beating them up. the marriage of Bob and Edie follows.

Acting.—Margaret Lockwood sings the tuneful songs exceedingly well and meets all histrionic demands as Edie. She gives a warm, friendly and versatile performance. Michael Rennie is no glamour boy, but he acts with power, has a way with him and fights like a demon as Bob, and Peter Graves amuses in contrast as the flashy Jim. Vic Oliver, Moore Marriott and Frederick Burtwell are the best of the considerable rest.

Production.—The picture is a trifle slow and patchy during the first half—the romantic rivalry of Bob and Jim accounts for a few naïve and protracted comedy situations—but once the war between the composers and song-writers and pirates really gets going the pace becomes hot. There are a number of spectacular rough-house sequences in the concluding reels, and these are deftly punctuated with appropriate sentimental touches and visits to the old Tivoli, home of all the big stars of the early part of this century. The song numbers and scenas are very well put over, and old favourites, such as "I'll Be Your Sweetheart," "The Honeysuckle and the Bee," "I Wouldn't Leave My Little Wooden Hut," "Oh, Mr. Porter," and "Liza Johnson," reinforce its already wide appeal with happy and tender memories. It should delight young and old alike, but why in heaven's name the "A" certificate?

Points of Appeal.—Crowded, human, amusing and authentic story, versatile performance by Margaret Lockwood, tuneful, nostalgic numbers, good detail, grand scraps, catchy title and stars.

They Met in Moscow

Film Traders, Ltd. Russian (U). Directed by Ivan Pyryev. Featuring Marina Ladynina and Nikolai Kryuchkov. Approx. 7,000 feet. Release not fixed.

RUSSIA has given us a real old-time musical comedy, embellished with glorious scenery, played in a completely stylish manner and full of tuneful melodies.

It's all very simple and ingenuous, but sub-titles explain the action concisely, and it is good to see that no interpretation of the songs has been attempted. Their import is self-evident.

Story.—Glasha, a pig breeder, earns the right to go to the Moscow Exhibition, so does her fellow-villager, Kuzma, who expresses admiration for her. They have nothing in common and Glasha falls in love with a shepherd, Musaib, from the Caucasus, who has also won renown.

They hope to meet again at the exhibition next year. Musaib writes to her, but she cannot understand the dialect. Kuzma translates it, alleging that Musaib is married. In despair, Glasha accepts the former's offer of marriage, but Musaib arrives in time to explain matters and stop the ceremony.

Acting.—Marina Ladynina sings well as Glasha and always suggests the peasant class she represents. Nikolai Kryuchkov, handsome and dashing, represents the hero of musical comedy admirably. He also sings well, but the best vocal achievement comes from G. Alexeyev as Kuzma's father.

Production.—The picture's great attraction lies in the simplicity and ingenuity of the sentiment. The story has its unexpected twists and there are several instances of extremely clever pictorial montage. The comedy element is bright and avoids the obvious.

Points of Appeal.—Delightful [illegible] acting, romantic story, and a fascinating background.

Lermontov

Soviet Film Agency. Russian (U). Directed by Albert Gendelstein. Featuring A. Konsovsky and N. Shaternikova. Approx. 6,200 feet. Release not fixed.

WHILE rather slow-moving and disjointed, there are some outstanding dramatic moments in this biography of Russia's famous poet of Scottish ancestry.

It depicts spectacularly the court of Tsar Nicholas I, and the fate that overtook Pushkin, Lermontov and others who expressed their true feelings in poetry without paying to the powers that were. It is quite well sub-titled.

Story.—Lermontov, a cornet in the Russian Army and a minor poet, learns that Pushkin has been killed in a duel with a Frenchman. He regards it as contrived murder and writes a poem which sends him to exile in the Caucasus. On his return a duel is forced on him by intriguers with the French ambassador. Once again he is exiled, this time as part of a unit fighting a tribal uprising. He displays amazing valour and his commander sends him to rest a while at a famous Caucasian spa. There, his evil genius, a Prince, engineers bad feeling between him and one of his best friends. It leads to a duel, in which Lermontov refuses to fire and is killed.

Acting.—A. Konsovsky is rather insignificant in figure and demeanour as the poet, but he certainly expresses the fiery courage of the reformer. As the girl he loves, who is forced by her parents to marry an aged nobleman, N. Shaternikova is fair, while G. Mengeet is masterly as Lermontov's alleged friend Prince Vasilchikov.

Production.—While the production is wholly interesting at times, the slowness of the tempo makes it tedious. The director has been apt to let his sense of the pictorial capabilities of the camera override his sense of dramatic attention. The result is that much of the forceful import is lost.

Points of Appeal.—Dramatic and romantic biography of famous Russian poet who rebelled against the social conditions of his times and yet fought valiantly for his country.

E. T. Campaign Will Educate Candidates

HINGE ON C.E.A. POLICY

THE long-term view actuates the C.E.A. General Election policy, according to E. J. Hinge, the hon. treasurer, who pointed out that it was not expected that the entertainment tax campaign would show immediate benefit. It would be useful, however, in securing personal contacts, which would prove highly valuable in the future.

The Northern branch members were advised at the last meeting that the Executive Committee had suspended its Entertainment Tax Examining Committee for the period of the General Election and had appointed convenors in each constituency to interview candidates.

Their purpose, it was explained, was not to attempt to tie the candidates down to an immediate effort to reduce entertainment tax, but merely to point out to them that the patrons paid the tax, that it was excessive and that ultimately its continuance at the present rate must undermine the whole kinema Industry.

"I hope that the convenors will tackle these interviews optimistically," said Mr. HINGE.

"They may feel that the effort is hardly worth while since there is no prospect of immediate success, but there is a valuable gain in securing a personal link with local M.P.s of which really effective use may be made in the future."

Excessive Rentals

Delegates to the General Council, particularly F. W. MORRISON, expressed surprise at the casual manner in which the General Council had received the Northern branch's resolution made at the last meeting with a view to securing the reduction of film rentals.

W. CARR, however, suggested that the apparent indifference was resultant upon the knowledge that the resolution would have to go to the General Purposes Committee, and therefore that there was not much value in a preliminary discussion.

NORTHERN C.E.A. REJECTS W.O. REQUEST

Free Shows Off

Dealing with the rejection of the War Office applications for more free shows, Mr. HINGE said that this was not to be construed as any ingratitude to the fighting men or any suggestion that selfishness was safe now that the war in Europe was ended.

"It is simply an intimation that the great concessions which the Industry have made for the period of the war cannot either be reasonably extended or even continued indefinitely."

Electrical Regulations

Mr. Carr was congratulated on his appointment to the committee to meet the Home Office in discussions on revised electrical regulations.

It was noted that the local authorities had considerable powers to insist upon costly alterations, although agreements with the Home Office on what could reasonably be expected was calculated to save exhibitors much trouble and unnecessary expenditure of funds.

KINE. OWNER LOSES DRIVING LICENCE

At Durham Assizes, Henry Thomas Smelt (63), inspector of kinemas, of Fellside House, Whichham, was fined £25 and ordered to pay all the costs, and was disqualified for life from driving a car. He was originally charged with manslaughter, but the court accepted a plea of guilty to a reduced charge of driving to the danger of the public.

The case was a sequel to an accident at Blaydon on VE night, when his car struck and killed Mrs. Lilian Parker, aged 50.

Mr. Justice Stable said he was satisfied that whether the accident was the result of Smelt having had too much whisky or the result of his not having his usual ration he was not guilty of that reckless disregard for the lives of his fellow citizens which would support a verdict of manslaughter.

He was equally satisfied, however, that at his age one of the things he would have to give up was driving a car.

C.E.A. Forms E.T. Committee

ELECTION candidates should be interviewed by exhibitors and given the Trade's view on E.T. That was the decision taken at last week's Sheffield branch meeting, when a sub-committee was formed.

Coun. GENT said that in Sheffield the secretary, Arnold R. Favell, had got in touch with the Labour candidates, who were quite willing to meet a deputation.

Other problems may arise apart from the entertainment tax one.

He hoped also to be able to fix a suitable date to meet the Conservative candidates.

A Pessimist

Mr. BRINDLEY said that there was a danger that the tax might even be raised.

DAVID HEUGHAN said that although there may not be a reduction in tax at the moment the time may come when exhibitors would want a reduction.

J. PICKLES said no value could be placed on promises.

J. W. KEETON said the Entertainment Tax Committee should go forward as much as possible without bringing politics into it.

The SECRETARY said he did not think it was intended that they should try to extract promises. It gave delegates a chance to have a heart-to-heart talk with candidates.

C. WHEATMAN said that while good money was being taken now, this may not be so in a year or two's time. Other branches were interviewing M.P.s, and it might be wise to follow up the approach at a later date and to push for a reduction.

S. KIRKHAM said they would be more inclined to listen before they were elected. The tax in the past had been a bad tax.

Enlightenment Need

Coun. GENT questioned how many appreciated the amount of tax on a 2s. seat. It was 43.75 per cent., and on a 1s. 6d. seat, which was very popular in Sheffield, it was 41.66 per cent.

Mr. CLAYTON proposed that a sub-committee to interview the candidates should be formed, and Mr. KEETON moved an amendment that no local action be taken and that the Entertainments Tax Committee should deal with the matter.

The resolution was carried, and the sub-committee formed comprised Coun. Gent, the Secretary, and Messrs. Pickles, Clayton, Goffin and Neale.

Coun. GENT suggested that Doncaster and Rotherham members should also take up the matter in their areas.

The Vice-President (W. C. HARTE) was elected to take the place on the General Council of the late A. R. Favell.

Members were asked to support a flag day on July 16 on behalf of the Sheffield War Time Entertainments Committee.

G.-B. Charity

Leslie M. Posner, superintendent of the Gaumont Supers, has received a letter from the Appeal Department of the Soldiers,' Sailors' and Airmen's Families' Association, thanking him for a contribution of over £766 to the funds, being the proceeds of collections taken at the Kilburn State.

The letter reveals that the total collection in all kinemas for the period exceeded £1,386, of which no less than £1,036 came from theatres in Mr. Posner's area.

George Brent and Hedy Lamarr in EXPERIMENT PERILOUS, recently Trade shown by RKO-Radio

"TICKING OFF" PROMISED FOR CARDIFF

Does S. Wales Ignore the Trade?

THE proposal that the South Wales branch of the C.E.A. should tender a complimentary luncheon to the Lord Mayor of Cardiff was supported by W. Berriman on the grounds that it would afford opportunity to mention the complete lack of appreciation given to the charitable efforts of the Trade.

Arthur R. Watts (Cardiff) suggested that they might recognise the fact by arranging a complimentary luncheon in honour of the election as Lord Mayor of Cardiff of Ald. Walter Parker, who had done so much for the Trade.

W. BERRIMAN, in seconding, said that Ald. Parker had taken a great deal of interest in their Benevolent Fund and had helped a good deal.

He thought here was a good opportunity to mention how completely their Trade had been ignored. The kinema Industry was an important one, but since his connection with the branch, which extended over some years, no civic recognition had been accorded it.

He appreciated Ald. Parker's great support, but felt this was the time to ventilate what was in his mind. "They come to us to ask us to support various charities," he added, "and I am sure there has been no industry in the country so ready to respond, but appreciation of our efforts have been lacking in general, and by Cardiff in particular."

The motion was carried unanimously.

It was decided that the matter be left in the hands of the secretary to arrange the function for a date in September.

Other matters dealt with on the report of the recent meeting of the General Council, presented by William Berriman (Pontypridd), included bars, Sunday opening, cost of posters, and cost of film hire.

The Capitol, St. Austell, previously carried on by H. J. Watkins, has been purchased by the Capitol (St. Austell), Ltd.

The new proprietors begin trading as from July 2, and all accounts from that date should be rendered to the new company at Alexandra Road, St. Austell.

DONCASTER REASSESSMENT APPEAL DISCUSSED

Mixed Views on the disclosure of Trading Accounts

DANGERS of reassessments were stressed at a special meeting of the Sheffield C.E.A., held at the Grand Hotel, Sheffield, last week. Coun. Harold S. Gent, who presided, paid tribute to the late A. R. Favell and the late W. A. Timperley who had died recently.

Coun. GENT said a meeting had been held in Doncaster to consider reassessment appeals, and a member produced evidence—it was a rural kinema—in which there were two other kinemas in opposition and a population of about 20,000. Prices charged for admission were 7½d., 8½d. and 10½d. net, with gross 9d., 1s. and 1s. 6d.

In that kinema the money capacity was slightly under £29.

The valuer had been round and had assessed the kinema at approximately 17s. 3d. per seat.

6 to 7½ per cent.

"I was also given information, in London," he added, "of kinemas in the north-east where assessments had been put at from 6 to 7½ per cent. of the estimated annual takings.

"In arriving at the estimated annual takings they had sent out their "snoops" and they had arrived at a figure which was very near the actual takings.

"They were in a position," he said, "to turn round to the local authority and tell them what their takings were.

"These people stuck out against supplying their accounts to the local authority and contended that they were already assessed on the profits of their business under schedule 'D,' and also for any surplus of standard profit on E.P.T.

"However, they lost their appeal, with costs.

"The time will not be far distant when Sheffield will be serving notices upon us to the effect that our assessments are too light and will be carrying on the good work as they did in 1938.

Doncaster Anxiety

"Doncaster exhibitors, after a long discussion, and hearing views from firms of valuers, decided to employ professional aid."

In answer to S. KIRKHAM, he said that in the 7½ per cent. case the local rates were about 16s. 6d. in the £, and in the 17s. 3d. per seat case they were 18s. in the £.

He said that the Doncaster members had also decided to form a local committee to discuss problems and create fellowship, and would function like the committee in Rotherham.

A Doncaster member said that the assessments were fixed as recently as 1943. He was very desirous of assessing on estimated takings. He had always refused to show accounts. Some of the owners had produced accounts. One said it was a fair method; if takings went down he could get the assessment reduced.

"We decided we would get together and make a solid front to fight these assessments. Now the County Valuer of Wakefield is objecting to the assessment which we fixed in an amicable way with the rural people. In one area there is a rate of 7s. 6d. per seat, fixed in 1940, and I think there is in Wakefield a copy of this assessment based on takings.

"It is in the interests of us all to resist. The position is a very serious one."

Bad Precedent

Coun. GENT said if the valuation officers were getting away with 17s. 3d. per seat in rural areas, which would be reported in their appropriate Trade journals, then it would not be long before others were assessed at that figure or higher still.

PERCY TOOTHILL said he thought there should be a definite stand against giving figures to anybody, even valuers.

E. C. CLAYTON said in one instance he was only too happy to disclose figures, and it nearly halved the reassessment without the slightest trouble.

W. C. BRINDLEY said that war-time figures could not be compared with peace time.

Birmingham to Discuss Kinema Hours

WHILE Birmingham exhibitors welcomed the return to pre-war hours of business this week, the local branch of the C.E.A. has so far not taken any action regarding the extension of weekday hours.

The KINE. was informed that the present intention was to permit members to take what action they wish.

So far as the city houses are concerned the difficulty is that public transport ceases at 11 at night, and for the present programmes will finish at approximately 10.15, or half an hour later than previously, to prevent a late rush.

In the suburbs most exhibitors will revert to their pre-war closing time.

The Theatre Royal evening performances will commence at 6.30 instead of 6.0. While the twice-nightly shows at the Birmingham Hippodrome will commence at 6.0 and 8.15, instead of 5.10 and 7.25.

The question may be raised at the June meeting of the Birmingham C.E.A. to-morrow.

Eric Van Baare, who has for many years been on the technical staff of Kay Laboratories, has been appointed laboratory representative and outside advisor on all laboratory processing.

Fred MacMurray, June Haver and Anthony Quin in a scene from WHERE DO WE GO FROM HERE? (20th-Fox)

Scot's Managers' Outing

On Sunday last a party of over seventy members and friends of the Cinema Managers' Association, Scottish branch, had a most enjoyable outing to Rothesay.

President Robert George and his committee saw to it that the creature comforts were attended to, and the lunch and tea in the Regal Cinemt completed the day.

ORGANISTS START BENEVOLENT FUND

ORGANISTS have set up a benevolent fund under the auspices of the Association of Theatre Organists.

The objects of the fund are to help necessitous members and their dependents and to provide facilities for the study of kinema organ playing.

The fund will raise money from members of the A.T.O. by subscription, so as to give recitals and lectures in aid of the fund. There will also be special appeals organised to support the fund.

Administration Committee

There will be a committee of not less than eight, with honorary members of the A.T.O. predominating. At least two of the committee will be subscribing members of the association.

The president, chairman and treasurer will be honorary members.

This is the committee for administration as it stands at present:—

President, J. J. Broad, managing director J. Compton Organs.

Vice-president, Major S. J. Wright, of Wurlitzer Organs.

Hon. treasurer, J. W. Byron, J.C., F.C.I.S.

Hon. secretary, J. Courtnay, G.-B. Cinemas.

Other members are: Geoffrey Hawks, director of B. and H.; J. J. Taylor, technical director of J. Compton Organs; Reginald Foort, F.R.C.O., B.B.C.; and Frederick Curzon, composer and organist.

The names of any member receiving help will not be disclosed.

Queries, not provided for in the rules, will be referred to the board for a final decision.

In a recent reference to the appointment of **R. Horobin** as manager of the Classic, Eastbourne, it was erroneously stated that he went directly to the theatre from the Victoria, Portsmouth. Although he was formerly with Union, his last post was with the Classic, Southampton.

Burnley kinema audiences responded generously to the Mayor's appeal during special collections week, £129 6s. 8d. being added to the Victory Centre Fund.

S. Wales C.E.A. Prepares its Tax Campaign

ALTHOUGH it was suggested that film rentals was a matter fully as important to exhibitors as the Entertainments Tax, the South Wales branch made arrangements for the interview of all candidates within the area to ascertain their opinion on the tax question.

WILLIAM BERRIMAN (Pontypridd) presented the report of the G.C. discussion on the subject.

On the subject of the entertainments tax, W. PRICE (Tredegar) considered it was not the right time to tackle the matter.

The feeling of his committee was that it was not advisable to approach people when things were not so bad. Further, they were persuaded that it was not so much the M.P. as the Chancellor of the Exchequer that they had got to get round.

In addition, they felt that the rise in the price of film hire was far more important. When they gave their money in rentals it walked over to America and the Yanks got hold of it, but when they gave it in entertainments tax to the Chancellor of the Exchequer it was still in this country.

They did not mind collecting for the Chancellor provided the people had the money to pay.

ARTHUR MORGAN (Blaenavon) said he thought that in the circular sent out by the head office there was a case for a reduction in the tax. There were anomalies in the tax that needed adjusting.

W. J. FOOKS (secretary) said that in spite of what Mr. Price had said, he thought it was the House of Commons and not the Chancellor of the Exchequer who ruled in the matter.

If they treated this campaign as educational and approached the candidates before any of them was returned, he considered it would prove beneficial at a later date.

W. J. KEY remarked A.B.C. had agreed to the proposal, and he had been instructed to help the local branch. They should certainly approach the candidates and find out what their attitude was towards the tax.

W. PRICE moved that the matter be deferred until they knew which Party had been elected, and this was seconded, but an amendment that conveners be appointed to interview the candidates was carried by an overwhelming majority.

The secretary's suggestion that where members of the executive could act in that capacity in their respective constituencies they should do so, and that in other areas he be empowered to appoint members to undertake the work, was adopted.

GAVE CLUB SHOW IN HOSPITAL WARD

After the opening of the Ambassador, Hendon, G.-B., Junior Club on June 2, Eddie Reindeer, comedian and Raymond Fox the boy acordionist, who were doing a club show, went to the Hendon Cottage Hospital. One of the Club members, Bobby Kent, was there and could not attend the opening club performance. Eddie and Raymond, accompanied by George Tugwood, the organist, put up a 45-minutes show in the hospital ward for him.

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MARGARET SULLAVAN
FRANCES DEE
ERIC VON STROHEIM
GLENN FORD

produced by

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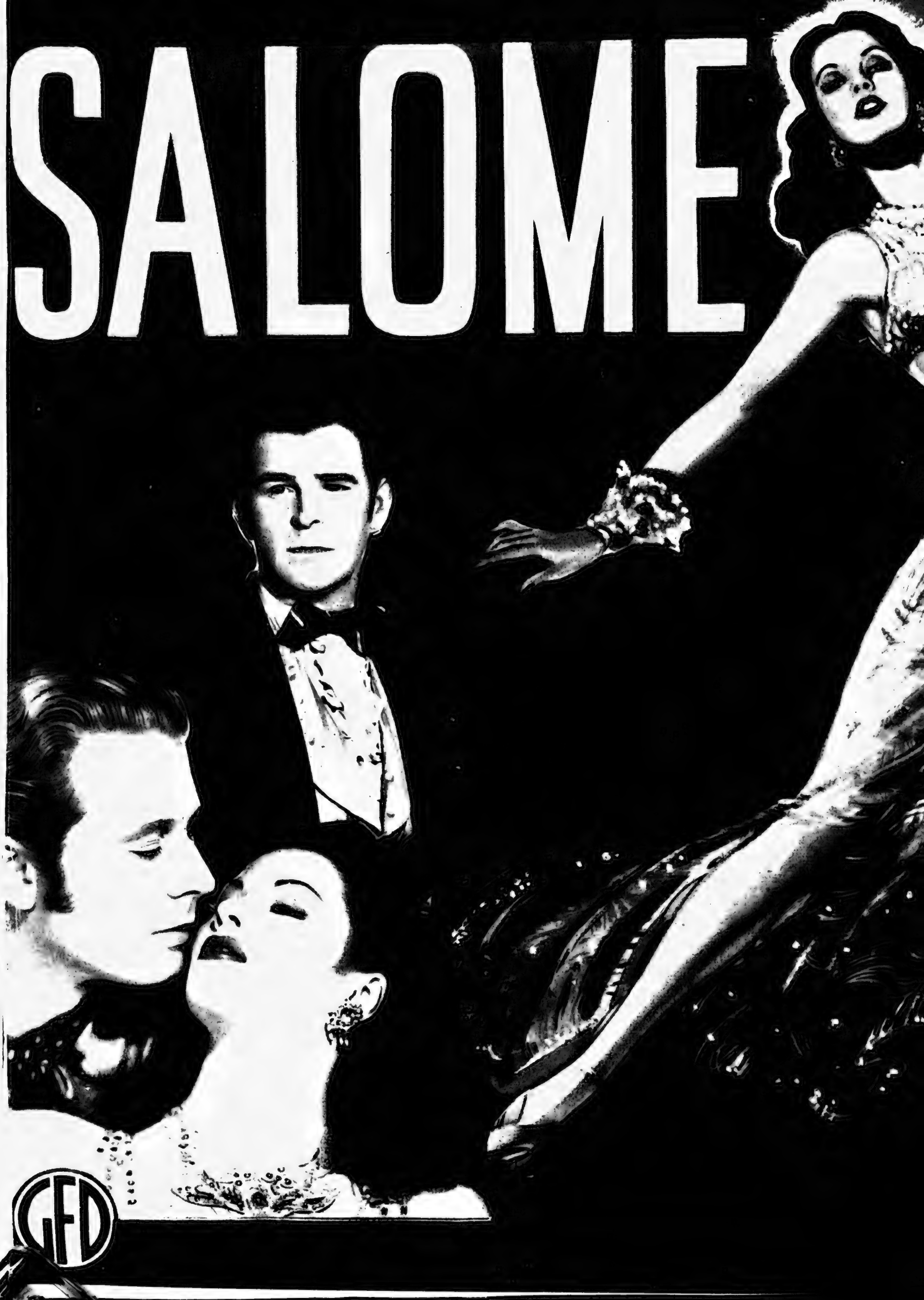

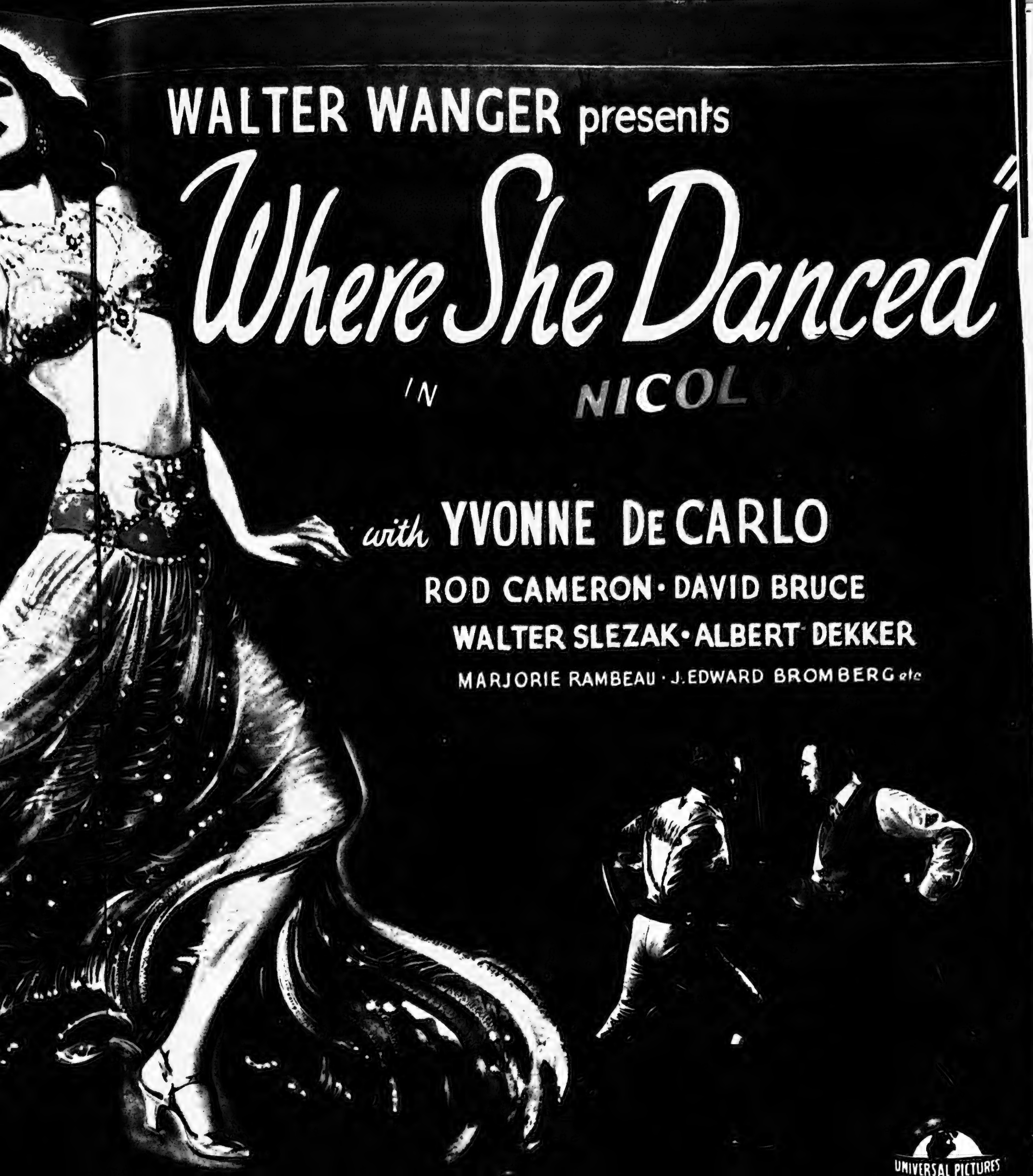
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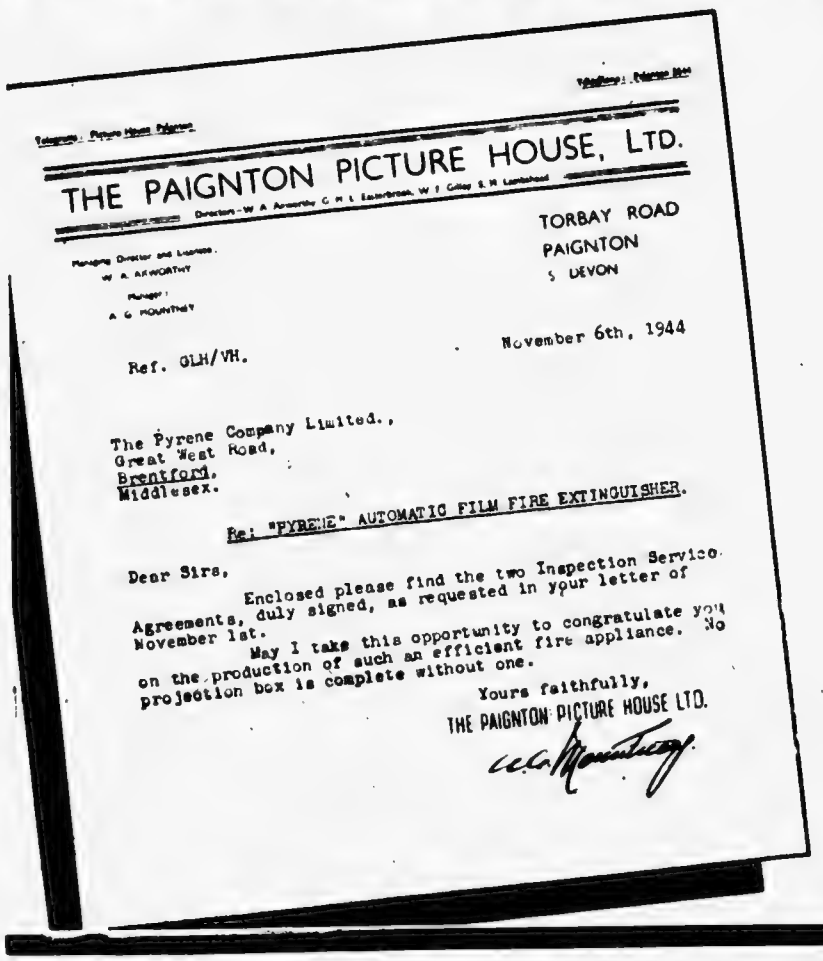

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TORBAY ROAD
PAIGNTON
S. DEVON

Ref. GLH/VH.

November 6th, 1944

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Brentford,
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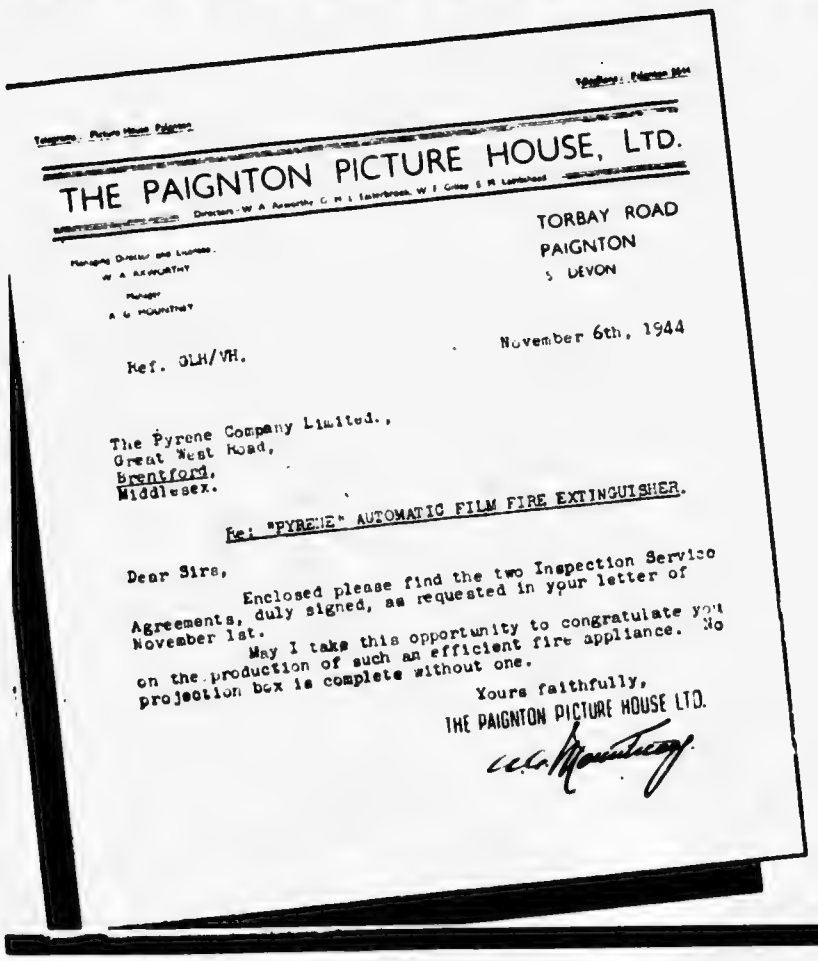

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U.S. Nomenclature Standards

STEREOSCOPY IN RUSSIA

THE American Standards Association has recently approved a standard for motion picture film nomenclature, which is printed in the April *Journal of the S.M.P.E.* It was prepared through the co-ordinated efforts of representatives of the Industry, the U.S. Armed Forces, and the War Production Board.

STANDARDS have been divided into four nomenclature groups, General being numbered (1), Negative (2), Positive (3), Colour and (4) Reversal. For instance, film perforations are listed as 1, 1, 3; with 35-mm. negative perforations as 1, 1, 3, 1; 35-mm. positive perforations as 1, 1, 3, 2; and 16-mm. perforations as 1, 1, 3, 3. Some of the definitions appear to be so simple as hardly to need setting out, but as the standard is one which will be referred to by many people whose knowledge of nomenclature is weak, this clear definition is essential.

Also produced with the list of definitions is a useful pull-out flow-chart showing the place in production of the terms employed carried through from the original picture and sound negatives to the release prints with or without super-imposed titles. The sections are divided into "Production," "Editorial," and "Release." Copies of the Standard may be obtained from the American Standards Association, 70, East 45th Street, New York 17.

MY notes last week on the reluctance of the N.A.T.K.E. to associate itself with the Educational Council of the Industry brought me a 'phone call which suggests that the Union has not cut itself so completely adrift from the scheme as had appeared earlier. Tom O'Brien and members of the K.P.E.A. are arranging to meet Capt. West, President of the B.K.S., and C. H. Champion, to talk over the problem afresh. I hope it will lead to unity of action.

THE Russian claim to have evolved a satisfactory three-dimension system of kinematography has not been accompanied by details of how the stereoscopic picture is obtained. When the claims were first made it was stated that the screen was a massive affair with metal wires or strips. From what has been made public since, it would seem that this has been abandoned and a lenticular-surfaced screen has been substituted.

IT has been reported that a film of "Robinson Crusoe" has been made in the new technique, and that arrangements have been made to equip a number of theatres with stereoscopic projection apparatus and screens. But no close details of the processes employed have been made public, and the superficial statements made have been vague and sometimes contradictory.

IT should not be long now before the first consignment of American carbons is ready for distribution here. At the headquarters of the Carbon Pool I was told that the carbons were definitely on the way and that exhibitors would get a full two months' supply for a two months' period.

THIS does not mean that henceforward there need be no care taken by users. Economy is still essential and the need to use up stumps to the uttermost continues to be imperative. Plenitude of supply depends upon a number of factors in the home area, the signposting of demobbed men to various forms of labour and the need for housing accommodation in areas within reasonable distance of manufacturers. This will come in time, but until it does the situation entails close vigilance.

J. BENSON.

TELEVISION IN THE PICTURE THEATRE

U.S. Survey of Programme Possibilities

ALTHOUGH there is very little real activity in the television sphere in America, apart from tentative planning by companies who have set up transmitting stations for telecasting purposes, the possibilities of receiving television programmes on theatre sets to entertain patrons is receiving a considerable amount of attention.

In the May *Journal of the Society of Motion Picture Engineers*, Ralph B. Austrian, vice-president of the R.K.O. Television Corporation, sets out his view of the manner in which television may be operated in the theatre field. It is necessary in considering this paper to realise that certain aspects of television diffusion in America are not those which operate in this country; nevertheless, due regard must be had to any conditions which are or may become parallel in Great Britain.

Mr. Austrian admits that home television will come before theatre presentation, that if the former affects theatre attendance at all it will only be temporary and that within a year of home television becoming entrenched equipment will have been developed to provide satisfactory televised large-screen pictures for the entertainment of theatre audiences.

Intra-City Connections

He proceeds from this point to discuss intra-city television whereby a large stage show in a single theatre might be witnessed simultaneously in a number of other theatres in the neighbourhood—whether in colour or monochrome Mr. Austrian does not say.

He quotes as his warrant for the possibility of this development a portion of a letter written by Keith S. McHugh, vice-president of the American Telephone and Telegraph Company to Will Hays, in which the post-war plans of the Bell system are outlined and the opinion expressed that "within the same city television can be transmitted over ordinary telephone wires, with the addition of suitable terminal and intermediate equipment, or over special conductors provided for the purpose."

A Per-Seat Basis

Mr. Austrian is of the opinion that the exhibitor in America will become "one of television's favoured beneficiaries," as there will come into being one or more programming companies or booking agencies which will have a dual purpose—that of making arrangements with owners or promoters of sports events and "selling" these events to the motion pictures of American on a per-theatre or per-seat basis.

On the question of who is to supply the necessary pick-up equipment and personnel to televise such events, he suggests that this could be done by what he calls telecasting chains or that a theatre group could afford to own co-operative sets of pick-up equipment and their own operating personnel would transport it to the scene of an event, as newsreel cameras and equipment are to-day.

Problems of Charging

Dealing with the economic side of television entertainment as it affects the exhibitor and his patrons, Mr. Austrian asks "How will the theatre owner charge for these extra items? Will he just include them in his regular admission price, or vary the charge when screening televised events? The writer of the article feels that these problems will solve themselves according to circumstances as will the timing of a programme to fit in the televised attraction. He suggests also that special shows could be booked for theatre television only of a kind more attractive than that intended for home reception and thus increase the number of patrons.

The article does not touch upon the technical side of television, the apparatus which must be installed, the quality of picture which is likely to be seen on the theatre screen, the technical equipment or the personnel employed, which are also problems to be faced in this country.

But America's ways of radio and television broadcasting offer wider scope for individual treatment than our own B.B.C.-controlled programmes, and this should be borne in mind in this country.

POOL CARBONS

Edited by

The Showman

SHOWMANSHIP

NEXT week I hope to announce the name of the winner of the first monthly £5 prize since the KINE. resumed its Showmanship competition at the beginning of June. We will analyse some of the efforts of the runners-up—because, believe me, this competition is going to be a very close finish, and we can all learn from other people's entries.

Within a period of four weeks, enterprising managers have raised the standard of their publicity; but it can be made still higher. It's up to us showmen to get the last ounce out of every film we play.

It's obvious to me that a majority of our kinema managers want to go all out for better presentation and more dignified and effective exploitation. Otherwise I wouldn't be receiving over a hundred letters each week.

Keep at it, and let me have more of those original stunts!

Don't get disheartened if your effort doesn't appear in print immediately or if the amount of space that I can allocate to your idea seems very small. The showmen whose ideas appear in the weekly "Flashes" deserve as much credit for their enthusiasm as do the more fortunate ones whose photographs reach the art supplement of the Showmen's feature.

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YOU know what it's like when you have to arrange six window tie-ups for one picture, plus the regular advertising routine? Well, you can imagine my difficulty in replying to correspondents' queries and suggestions.

So because I cannot reply to all the questions which I am asked concerning the competitions, here are a few of the more important queries which showmen are asking, together with the answers :—

I submitted you my publicity idea for "Something for the Boys," but it has not appeared yet. I trust it will be entered for this month's competition?

Don't worry about that. If your entry does not appear in to-day's issue it will not be entered for the June contest, BUT IT WILL AUTOMATICALLY BE ENTERED FOR THE JULY CONTEST.

Remember, all material submitted to me counts as (*a*) material for earning membership to the KINE. Company of Showmen, and (*b*) if you are a member of the Company, all material is entered for the competitions.

Suppose I put over a stunt in June, can I enter it for the July contests?

Of course you can. Entries are judged not on when the stunts take place, but on when they appear in print in the KINE.

Will you please enter this in the July contest?

I'm sorry, but that cannot be done. All entries are considered in strict rotation, in the order in which they are received.

Can I save up an idea and submit it later in the year?

No. It would be unfair to other Company members to "save up" a stunt, submitting it when the entries in one particular monthly contest look below standard. ALL ENTRIES MUST BE SUBMITTED NO LATER THAN FOUR WEEKS AFTER THE STUNT HAS BEEN COMPLETED.

Can I win more than one prize in a period of twelve months?

Certainly; the idea of the contests is to encourage ability, not to stifle it. However, as I have already said, the competition this month is so close that I don't think any one manager will run away with all the prizes!

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Russian Managers

LET'S relax for a moment this week from all the excitement of the contest and take a look at what is happening in Russia. Kinemagoing is just as popular over there as it is here—the Udarnik, Moscow, has 350,000 patrons a month, and the special children's kinemas in Moscow cater for 10,000 boys and girls every day!

Managers have their work cut out in Russia trying to give their respective patrons the best service, just as we do. They take education seriously. It is the order of the day in Russia for a manager to arrange a scientific or military talk to preceed his show.

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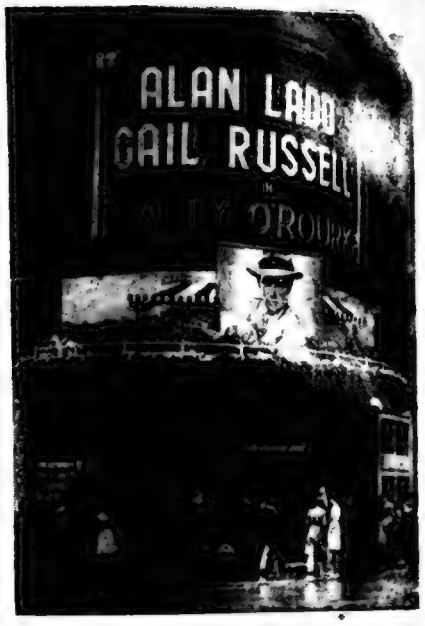
AND believe it or not, patrons will go to a kinema at the other end of their town to see the same film that is concurrently showing at their local house, because the manager of the furthest kinema has arranged a more interesting "supporting programme."

Vasili Ivanov manages the Metropole, Moscow, and holds the Challenge Red Banner (like the KINE. Showmanship Shield), awarded by the chief administration of kinemas and the regional committee of the Cinema Photo Workers' Union.

The Metropole has three halls, each showing a different film! How would you like to have to manage that lot?

Ivanov always has an exhibition in his foyer—for Eistenstein's "Ivan the Terrible" he borrowed period arms and costumes from the State Historical Museum. For "Iran," the Museum of Eastern Culture lent him display material and also sent specialists to answer questions from filmgoers in the kinema foyer.



It's worth while studying West End publicity! This is how Paramount put over SALTY O'ROURKE at the London Plaza, and (left), this bright idea—a bride and groom at a gymkhana—was put over by assistant manager A. Hull of the Regal (A.B.C.), Dursley, to advertise Butcher's KISS THE BRIDE GOODBYE

And children's clubs? Believe me, Russia has that idea, too!

The children's kinemas in Moscow are equipped with libraries, games rooms and studios where the boys and girls can learn singing, dancing and recitation.

There is so much of interest in Russian kinemagoing that I wonder a film has not been produced about how the Russians go to the kinema. It would certainly interest an English audience.

London Publicity

LONDON'S West End is always an example to provincial showmen. Take a look at the front-of-house displays of the Coliseum, Warner, Empire, Leicester Square Theatre, Plaza, Gaumont, New Gallery and others—you'll learn a lot!

Of course, it is impossible for the man in the provinces to spend the same amount of money on his displays, but if you cannot equal the lavishness of a London West End gala piece you will more than often spot a good idea that can be adapted and modified for your own house.

Watch the West End stunts. A current idea at the Plaza caught my eye. It is for

ment's "Salty O'Rourke." The edge of the canopy has been fitted with white railings, decorated with small flowers and bushes. Behind the railings and on the canopy roof are large model horses, taking part in a race. There is a cut-out background, stood against the kinema wall, of a race-track grandstand, together with a prominent picture of Alan Ladd.

That display will certainly attract all the Alan Ladd fans—and the thousands of people who like racing pictures.

The Bride

NOW let's get back to the competition and see what entries have been submitted this week which look like winning the first monthly contest.

Here's a good bit of enthusiastic work for Butcher's "Kiss the Bride Good-Bye." It comes from assistant manager A. Hull, of the Regal (A.B.C.), Kingshill, Dursley.

A horse-drawn trap was gaily decorated and three members of the staff dressed as bride, bridegroom and bridesmaid. A large poster was fixed to the back of the trap advertising the film and the kinema.

The bride and groom paraded in the trap to a gymkhana which was being held in Dursley. During the afternoon the large crowd that turned up for the occasion could not fail to see the amusing sight of the old-fashioned wedding—and this invitation to go and see a modern comedy at the Regal!

Scissors Murder

HORROR was the keynote of J. Walker's display for RKO's "Woman in the Window" at the Super (A.B.C.), Oxford. It was, nevertheless, a good display.

Part of the foyer wall was made to look like a curtained window with, of course, a cut-out woman looking through. The conventional idea did not stop here. The foreground was set out like a room, complete with table, chairs, desk, radio, reading-lamp and carpet.

On the floor was a dummy, very realistically dressed, with a pair of scissors in its back. A perfect reconstruction of a scene from the film, which, Mr. Walker says, definitely created extra business.

A second stunt put over by manager Walker tied-up with a raincoat firm. His foyer display for "Summer Storm" (U.A.) incorporated quad posters and posters: "Showers of delight, wear Millett's macs and see 'Summer Storm.'"

The best feature of this display was the raincoats on display stands with cut-out heads of the stars suitably arranged to make the coats look "life-like."

£250 Increase

DOES publicity pay? Yes. Manager L. Stanley Hodnett, of the Gaumont Palace, Middlesbrough, tells me that his extra publicity drive for Columbia's "A Song to Remember" showed a box-office increase of £250 above the weekly average.

One of his stunts was to get the Education Committee to have Chopin's music played, together with a short biography on the composer's life, at a number of schools the week prior to play date!

The producer of the local operatic society gave a pianoforte recital on the stage during the same week, and a special organ interlude was devised as a prelude to the film itself.

The glass panels of the kinema entrance doors carried slogans, and there was a well-arranged foyer piano display.

Altogether, manager Hodnett had 30 tie-ups throughout the town, many of the window displays looking most commendable.

J. H. Hutchison arranged this novel way of exploiting A TREE GROWS IN BROOKLYN (20th-Fox), in the foyer-garden of the Ambassador (G.B.), Hendon, and (right), a neat window display of toilet preparations to advertise JANIE (Warner). It's more of K. Hill's work at the Opera House, Coventry

'Phoning the Patrons

WHAT would you do if you had a "big" film on a two-day run and then suddenly found that a large village social function was going to be your opposition?

Well, this is what A. E. Walker did at the Birks Cinema, Aberfeldy, when he wanted to put over Metro's "Bathing Beauty." He writes:

"It looked as if my week's feature was to be overlooked in the excitement of a village 'event.' The personal touch, so often mentioned in your columns, seemed the obvious solution. But how was I to get in touch with so many patrons? It seemed a mystery."

Anyway, manager Walker overcame that. He 'phoned up all the patrons on his mailing list; told them about the film he was showing, and asked them whether he could oblige them by reserving seats.

Result: "I secured an average of one booked seat per call. The net result for the feature was over the average."

Good work!

Glue Work

AFTER he had taken over the Odeon, Ashton-under-Lyne, G. S. Exton, set about making a display for Paramount's "Frenchman's Creek."

He started with an old unpainted frame 5 ft. x 3 ft., and having given it a coat of glue, sprinkled silver diamantee on the coated parts. A backing was made from old linen posters with muromatte black, and stills and cut-outs were mounted on the material.

Two daggers pierced posters on each of two pedestals.

F. N. Hyde, assistant manager, helped with the display.

Morocco in Hinckley

HERE comes another showman to have a go at getting a certificate. He is S. E. Robinson, of the Regent (Odeon), Hinckley, who has been in the trade at Hinckley since 1913. Quite a record.

Manager Robinson has sent me details of his efforts before—but he has not yet succeeded in getting his certificate. Judging by his enthusiasm, he won't have long to wait.

His latest campaign was for Pathé's "Man from Morocco." A cut-out foyer display was supplemented by tie-ups with local traders.

Two Original Display Stunts

☆

Originality will help you to win one of those prizes. Here are two original ideas for publicity from this week's post-bag: L. Stanley Hodnett painted slogans on the entrance doors of the Gaumont Palace, Middlesbrough, for Columbia's "A Song to Remember," and (below) C. Dawson, of the Majestic (Odeon), Port Talbot, enlisted the co-operation of local traders to put over 20th-Fox's "Wilson" like this. . . .

Chopin Music

NEAT displays seem to be made every week by E. V. Walls at the Clifton, Great Barr, Birmingham. I have previously described his miniature stage, built in a foyer recess.

He made good use of this for Columbia's "Song to Remember." The "set" showed a drawing-room. Seated at a cut-out piano, Chopin could be seen playing some of his music. Two other cut-outs were stood near by.

Manager Walls improved the display by making use of a concealed amplifier and playing recordings of Chopin's music.

"Thank You, Staff"

HERE'S a manager who writes asking me to pay a tribute to his staff for their co-operation during recent weeks

G

The Showman On :—

PAPER BOYS HELP : CUTTINGS FROM ADS. : REVIVALS SUCCEED

in helping him to put the show over. He is Robert Burns, of the Forum (A.B.C.), Southampton, who says his staff has been busy making use of odds and ends to provide additional publicity material.

I know managers all over the country will want to join in this tribute to their staffs—especially after the last six difficult years of business.

Robert Burns deserves some praise himself. He had a useful idea for Warner's "Hotel Berlin." He got local estate agents to exhibit posters: "Hotels and apartments. See 'Hotel Berlin.'"

Further, ten of the leading Southampton hotels displayed stills and advertising cards.

Moon Light

YET another showman is going all out to win his certificate—H. Parkin, manager of the Regent, Bradford.

He sends in particulars of two colourful foyer displays—one for Warner's "Shine On Harvest Moon," the other for "Man in Half Moon Street" (Paramount).

Manager Parkin has a neat display frame in his foyer, suitable for carrying large paintings and small poster cards. The set-piece for "Shine On Harvest Moon," for example, was a replica of the last scene in the film with the title painted across the sky.

Paper Boys

PAPER boys helped V. G. Churchill with his exploitation of "To-night and Every Night" (Columbia) when it was showing at the Golden Domes, Camberwell.

Paper sellers used posters reading: "Get your (*name of evening paper*) here—to-night and every night."

That's original.

Another idea I liked was the way "V. G." ran his own publicity at a local dance hall. He ran a "To-night and Every Night" Quizz Spot Waltz.

When the music stopped he asked a couple: "Who was the star in 'Cover Girl?'" He was given the right answer, and awarded a prize of two passes to see "To-night and Every Night" at the Golden Domes.

Other questions he asked for similar prizes were: "What is Rita Hayworth's latest picture?" and "Can you tell me the nearest theatre where you can see it?"

These showcards are displayed in frames, hanging on the staircase walls.

Manager Johnson says that he finds renter's advertisements in the KINE. very helpful in compiling his displays.

One card, advertising "The Way Ahead," incorporates a cut-out of David Niven. Manager Johnson used the slogan, "Something greater than courage, stronger than endurance, something that always pulls our nation through—the spirit of the ordinary man."

Co-operation

NOT all old films are played out. Revivals do good business—if the showman takes trouble to put them over properly.

Recently, Sydney F. Lyndon, a veteran London showman, "cleaned up a packet" with a re-issue at the Hammersmith Regal (A.B.C.).

A realistic foyer display for RKO-Radio's WOMAN IN THE WINDOW, devised by J. Walker of the super (A.B.C.), Oxford

All My Own Work

NOT every manager is an artist, but H. Johnson, of the Astoria, Beeston, does much of his own publicity work in water colours.

He has sent me a selection of his work. One of the cards is made up like a calendar, incorporating star photographs clipped from the KINE., together with titles and playdates of forthcoming attractions.

It was one of the "Tarzan" series, and in order to make sure that everyone knew about it he persuaded the Co-operative Society to lend him one of its windows in the main street. He filled this with tropical vegetation, stuffed animals and reptiles and publicity about the film—the result was crowds round the theatre during the week.

There is nothing novel in this, but it shows how a keen showman can make the most of an old film and get the public interested in it.

Razor Work

QUITE a number of managers have acquired the habit of clipping figures and lettering from renter's litho. bills to make publicity displays.

Not all of them make the best use of the clippings.

The first thing to catch my eye when I entered the Old Kent Road Regal (A.B.C.) recently was a pair of cut-outs of Pat Kirkwood pasted on the glass of the confectionery kiosk facing the main doors. I noticed that they were advertising "Flight from Folly" (Warner) Obviously manager W. J. Marshall had chosen the best site for them.

He told me that recently he took some similar clippings from linen bills and gummed them on the glass of the doors and windows facing the main road, where they were seen by passers by. His supervisor came along and gave the idea his approval!

"Have an Aspirin? You'll need one for your nerves when you have seen HANGOVER SQUARE" (20th-Fox). That was the angle of this foyer display originated by G. M. Myers, Manager of the Granada, Greenford

Camberwell Fare

ONE of the things I like about Charles Wright's self-drawn publicity displays at the Camberwell Odeon is the variety he manages to get into them. He is not an artist with a set style.

When I called there recently he had three distinct types of advertisement on show at the same time.

The large hanging panel on the stairs for "Something for the Boys" I have already described. At the foot of the stairs he had another of his amusing "Puzzle Corner" line drawings showing in charade form the titles of four coming features.

Beside it was another large oil-painted

W. J. Joy of the Ritz (A.B.C.), Gateshead, got this valuable tie-up for Warner's HOTEL BERLIN

HOLLINWOOD CINEMA CO. LTD.
Queen's Cinema,
Hudson Street, Hollinwood.
Telephone: Failsworth 1947.

NOTICE to all connected with the Kinema Trade.

All accounts, invoices and correspondence should be directed to the registered office of the Company, as stated above.

HAROLD SMITH,
Managing Director.

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All The Thrills Of Daphne du Maurier's World Famous Novel..
Joan Fontaine Arturo De Cordova
FRENCHMAN'S CREEK
MONDAY NEXT
FRENCHMAN'S CREEK

This display cost H. M. Forrester of the Odeon, Alfreton, 5s. 6d. It is for Paramount's FRENCHMAN'S CREEK, and (right), This design for A PLACE OF ONE'S OWN (Eagle-Lion), was carried out by the staff for H. W. Dixon of the Peckham Odeon

panel containing caricature portraits (modelled after the renter's publicity) of Abbott and Costello in academic caps and gowns as a reminder of "Here Come the Co-eds" (G.F.D.).

It was carried out on a green background, with the figures in black and white, the faces and hands being outlined in red, and formed a complete contrast to the two others in the foyer.

Overprinted

OVERPRINTING pamphlets and other written matter with tie-ups for your show is a stunt well worth keeping in mind.

G. W. Ridler, of the New Victoria (G.B.), Bradford, did this for part of his campaign for "A Song to Remember" (Columbia).

He had permission to overprint on pamphlets appealing for clothes for liberated Europe. The matter read: "This is a need to remember. Make it a pleasure. Afterwards see 'A Song to Remember' at the New Victoria. This will be another pleasure."

There were 8,000 of these.

Mr. manager Ridler had 20,000 National Savings handbills overprinted with a form for a "song" competition. Members of the house-to-house savings groups distributed these free.

Local tradesmen gave prizes and the competition was run in four newspapers there being 3,500 entrants.

To round off a good campaign, there were several window displays.

Ten Stunts

HAVING just taken over the Ritz (A.B.C.), Barnsley, N. Scott-Buccleuch went all out to exploit "Hotel Berlin" (Warner), and he did well.

Manager Scott-Buccleuch concentrated on tie-ups—electrical department, grocer, wine merchant, milk bar and hairdresser.

He had special teaser slides on the screen and this advertisement in the local paper: "Vicky Baum wrote it; Warner Bros. made it; the Ritz is showing it—'Hotel Berlin.'"

Of the many tie-ups, I rather liked the switch your light off when you go to see 'Hotel Berlin'"—which was in the electricity showrooms.

Foreign Language

FOREIGN language was used by J. Webster, of the Empire, Swindon, to advertise "Down Argentine Way" (20th-Fox).

He had posters advertising the film written in Spanish and displayed in key places of the town. This created interest. The following week similar posters were displayed, written in English!

When "Britain's Railway Queen" visited Swindon recently, manager Webster made arrangements to present her on the stage—and the result was a full house every evening.

Hotel Key

STUNTS for Warner's "Hotel Berlin" seem to be among the most prominent of recent ideas.

W. J. Joy, of the Ritz (A.B.C), Gateshead, had shop-window tie-ups for this film. They consisted of large cut-out keys, with the caption: "The key to 'Hotel Berlin.'"

The best stunt was the placing of a banner over the entrance to the Brunswick Hotel, which is situated in a busy thoroughfare. This banner read: "Drop into the Brunswick Hotel for refreshment before visiting 'Hotel Berlin' for entertainment."

Low Cost

COST has always to be considered before setting out to exploit a film. Two effective tie-ups were devised by G. Fishwick at the Public Hall, Carlisle, for M-G-M's "Thirty Seconds Over Tokyo"—and cost him less than nine shillings.

The window of a near by radio shop carried the poster: "It will take you thirty seconds to reach the Public Hall"—and then tying up with the film.

Another tie-up, in a radio shop window, featured a large model 'plane. This was supplemented by still and poster publicity.

Demobbed!

DEMOBILISATION is a topic that interests both Servicemen and their relations at home. It was the theme on which another newcomer based *her* first effort.

The newcomer is Mrs. K. Kitchen, manageress of the New Central, Eastbourne. She says she is a regular reader of this feature, and is pleased to see "the enthusiasm you are arousing among kinema managers."

For "Demobbed" (Butchers), Mrs. Kitchen had a tie-up with a tailor in the main shopping centre. She made a poster herself, which was worded:—

"Visit the New Central to see 'Demobbed'—visit us for your first civvy suit after you're demobbed."

The poster was neatly displayed, put in a silver-edged frame, stood on a stand, draped with a Union Jack and surrounded by a number of stills.

Not an elaborate display—but it was original. Mrs. Kitchen has got off to a good start. She would appear to be challenging Miss L. Watt, of the Florida, Glasgow, for the honour of being the second woman member of the KINE. Company of Showmen!

Cafe Tie-Up

KINEMA cafés are useful places to tie-up forthcoming attractions. Wise managers will make good use of their café if they are fortunate enough to have one.

E. W. McDermott made use of his café to exploit 20th-Fox's "Laura." All the menu cards were overprinted with slogans, such as "Wanted for murder; look out for 'Laura.'"

H. Brown hasn't a café at the Capitol (A.B.C.), Winchmore Hill, London, but, with the help of his assistant, D. G. Flack, he made the foyer look like a café for Warner's "Hollywood Canteen."

Usherettes wore waitresses' uniforms overprinted with the words "Hollywood Canteen." The tea-tables, a large poster and the novel usherette uniforms caught patrons' eyes.

Repatriates

REPATRIATED prisoners have been well entertained by the kinema industry. B. G. Smith put over the Columbia exploitation stunt for "Together Again" by inviting repatriated prisoners of war to see the film as the guests of the directors of the Empire, Alfreton.

Invitations were sent to the returned prisoners and to members of the council. A dance was held in the local Drill Hall following the show, and special 'buses took the men home to the various country districts.

Manager Smith ran a special poster campaign throughout the town to advertise the film.

Model Stage

MANAGER PERKINS, of the Forum (A.B.C.), West Hartlepool, created interest in "The Man from Morocco" (Pathé) by a miniature stage in the foyer in which he set a scene from the film.

The structure cost practically nothing, being built of plywood—on the pre-fabricated principle!

It can be used for a long time as a show window in the foyer for other films.

The plywood was painted so that it resembled bricks.

Three Displays

THREE displays were worked out by C. A. Paice, of the Theatre Royal, Portsmouth, for U.A.'s "Since You Went Away."

One was put up on the bombed site of a popular local business. The publicity read: "'Since You Went Away' Hitler destroyed the store that stood on this site for nearly 60 years: but we can still give you good service at London Road." This was followed by publicity for the film.

The second tie-up was with a furniture store: "'Since You Went Away' utility has become the fashion."

The other display was in a stationer's window: "'Since You Went Away' we have stocked up with all the equipment you require for refurnishing your office."

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The Showman On :—

A "CHINESE" COLLECTION : USING IRON CROSSES : COMEDY POSTER

In addition, post offices carried the special National Savings posters.

And manager Paice rounded off his campaign by decorating his front-of-house.

Boating

NAUTICAL atmosphere was created by John E. Lake when he showed "Western Approaches" (British Lion) at the Kingsway (A.B.C.), Hadleigh.

The foyer display consisted of a 14-ft. boat and a model boat which won a prize in a local show.

Manager Lake found that a local merchant seaman had taken a leading rôle in the film, so he contacted him and got him to describe the making of the film from the stage each evening during the preceding week.

Good atmosphere was created by the use of an accordion. A local player gave solos during the intervals.

There was the usual display of flags.

"Dragon Seed"

WIDESPREAD tie-up throughout the town with seed merchants and the Aid to China Fund was a feature of manager Aspinall's exploitation for "Dragon Seed" (M-G-M) at the Capitol (A.B.C.), Bolton.

Through the fund he was able to get some Chinese craftsmanship and this, together with stills, was used in a foyer display.

Collections totalled £58 were given to the Aid to China Fund.

During the week of showing, children dressed as Chinese took round the collecting-boxes.

This collection brings the Capitol's collections for charity since Christmas to nearly £1,500, and the total for the past three years, since Mr. Aspinall became manager, to nearly £7,000.

That's good going by any standard!

Windmill to Ritz

SHOWMEN have overlooked one obvious tie-up for Columbia's "To-Night and Every Night," namely that the story concerns the Windmill Theatre, London, during the days of the "blitz."

C. B. B. Crisp, manager of the Ritz (A.B.C.), Barrow-in-Furness, made use of this fact for his foyer display for the film. He had a model windmill at the top of an art poster reading "At the Windmill Theatre, London—at the Ritz 'to-night and every night.'"

In addition, he had several shop window displays, and got a projectionist to run a teaser campaign on his private car.

German Souvenirs

MANAGER P. PROOPS, of the Carlton, Cosham, Portsmouth, made use of Nazi emblems and souvenirs in a foyer display advertising "Hotel Berlin" (Warner). He arranged a 25-ft. swastika in the foyer with the wording "The above was taken from Hotel Berlin."

Fronting it, a table and a collection of souvenirs taken from German soldiers, including caps, medals of various kinds, and Iron Crosses, added to the effect. These were described: "Last remnants to be found in Hotel Berlin."

On either side display cases contained German currency notes.

Showmanship Flashes

HERE are some more showmen who deserve a mention for their efforts—and many of their stunts are first rate. Congratulations go to:

Manager Brunt, of the Odeon, Blackpool, for his eye-catching window tie-up for G.F.D.'s "Can't Help Singing."

Bill Browne, manager of the Ritz (A.B.C.), Hastings, who borrowed a large bottle from a local hospital to exploit "Arsenic and Old Lace" (Warner).

R. Wroe-Johnson, of the Odeon, Winchester, a newcomer, who got off to a good start with a window display in a shoe shop for Paramount's "Frenchman's Creek."

E. Buckle, of the Capitol (A.B.C.), Didsbury, Manchester, for using an ingenious "glitter" title and a cut-out book to exploit "Mrs. Parkington" (M-G-M.).

C. Dawson, of the Majestic (Odeon), Port Talbot, Wales, who put up large cut-out letters "Wilson" (20th-Fox) on the shop roofs near a busy shopping centre, together with an arrow labelled "To-day," pointing towards the kinema.

G. W. Ridler, of the New Victoria (G.-B.), Bradford, who had a useful window display for U.A.'s "Since You Went Away," and ran a pre-view for repatriated prisoners.

E. C. Guyatt, of the Odeon, Bath, for his tie-ups in shop windows for Paramount's "Frenchman's Creek."

J. P. Taylor, of the Alhambra, Barnsley, who cut out letters and attached them to the tabs to exploit "Wilson" (20th-Fox).

Chinese display put up by Manager Aspinall at the Capitol (A.B.C.), Bolton, to exploit DRAGON SEED (M-G-M)

Dennis Allison devised this poster to advertise BLITHE SPIRIT (G.F.D.), when it was shown at the Odeon, Redhill, and (left), a bold window design for CAN'T HELP SINGING (G.F.D.), arranged by Manager Brunt of the Blackpool Odeon

No Tots!

POSTERS have to be bright and simple these days to make a lasting impression on the public.

Dennis Allison, manager of the Redhill Odeon, who joins the ranks this week to "send you examples from time to time of what we are doing at this theatre," had the help of assistant manager H. Whitehead in designing a poster for G.F.D.'s "Blithe Spirit."

The poster was simple. It showed a large "human" bottle with the wording: "Have a double [illegible] here. May 28—No tots!"

It was put up in the kinema forecourt where it was seen by people on their way to and from the railway station.

By the way, manager Allison says that most patrons understood "No tots" to refer to the film's "A" certificate!

Gangsters

GANGSTERS were the subject of moving shadow display by G. Dodwell at the Alexandra Theatre, Coventry, for "The Roaring Twenties" (Warner).

Here are some more credits, going to:

C. A. Booth, of the Capitol (Odeon), St. Albans, who built a clever display stand for Universal-G.F.D.'s "Here Come the Co-Eds."

W. Prescott, of the Savoy (A.B.C.), St. Helens, who secured several shop tie-ups for U.A.'s "Since You Went Away," which he also tied-up with the National Savings Committee.

W. F. Macrea, of the Palace (G.-B.), for organising a Steward Granger contest to exploit "Madonna of the Seven Moons" (Eagle Lion).

S. Newberry, of the Odeon, Norwich, who showed a locally made film of a visit to Norwich by the Duchess of Kent.

R. J. Brunt, of the Blackpool Odeon, for a stylish window tie-up [illegible] Paramount's "And Now To-morrow."

H. W. Dixon, of the Peckham [illegible] Odeon, for a large foyer poster [illegible] the premises) for "A Place [illegible] Own" (Eagle-Lion).

L. McCollin, of the Tower, [illegible] who co-operates over publicity [illegible] local musical store to assure [illegible] loan of records for the non-sy[illegible]

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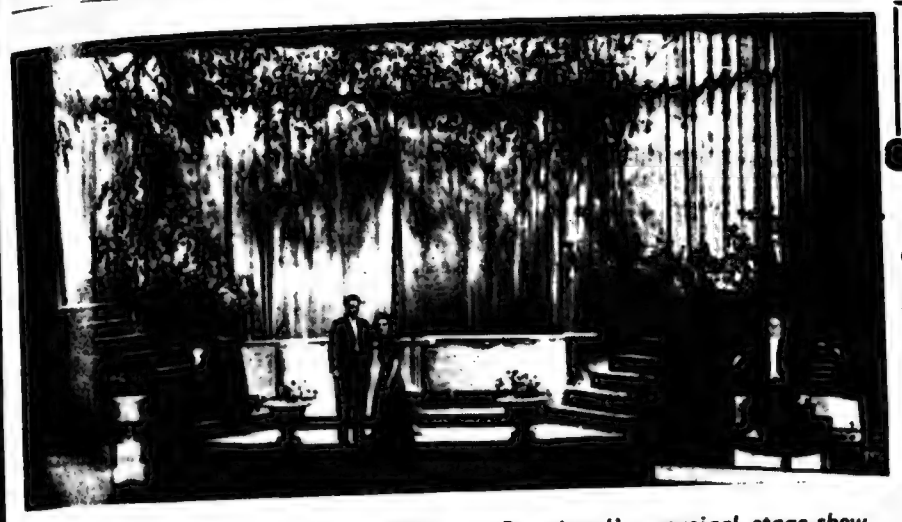

Organist Jess Yates was responsible for "Rosetime," a musical stage show put on at the Odeon, Sale, Manchester

He Used to Play at Grimsby

BUT NOW HE PLAYS FOR ITALIAN CHURCH PARADE

HERE is a note from one of our serving organists — Trooper Maw, Henson W., of the C.M.F., or, in civil life, W. Henson Maw, of the Queen's, Grimsby.

Henson, who is also known for his work at the Astoria, Hull, and, up to the outbreak of war, at the Derby Regal, says that he is looking forward to his return within the next year.

He found himself in the Derbyshire Yeomanry a month after war broke out. While stationed in England he was able to do one of two guest performances.

Then he took part in the desert battles and had the honour of playing the organ in Tunis Cathedral.

★

CHURCH-ORGAN playing is not what the average kinema organist expects to find himself doing—but Maw is now regularly playing at the English church in Florence.

He has broadcast a recital on Radio Florence from the organ in the Cherubini Conservatoire and played several other organs—but he has not yet come across a theatre organ!

Italian organs seem to be classified in regions. He tells me that north of Rome the instruments are O.K., but further south most of the organs are not worth playing.

Well, good luck, Trooper Maw, and here's hoping you'll soon be seated at the console of your favourite Compton.

★

A Young Vocalist Makes Good

I VISITED the Camden Town Gaumont a few weeks ago to hear Joan Clark in a musical interlude with resident organist Jack Courtnay.

The show took the form of a tribute to the R.A.F. and opened with Jack Courtnay playing his own composition, "Proudly We Sing," as he came out, like the figure in one of those quaint rain-predicters, from the hollow proscenium pillar which houses the console when not in use.

Miss Clark was seen on a rostrum behind the scrim on which a silhouette 'plane was projected against Brenograph cloud effects. She sang "He's the World's Luckiest Guy," "Captains of the Clouds" and "Out of the Blue."

THIS was one of those shows which owes as much to the skill of the stage manager and technicians as to the organist and singer. Mr. Lane was in charge of the stage effects, and his secretary was at the control panel. The projection staff deserve congratulation on their work.

Be Careful !

THROUGH clumsiness on the part of the staff who arrange the moveable signs on the canopy at one theatre, the name of the organist (whom I will call Tremulant) was added immediately after the title of the film, so that the publicity read: "Mr. Emanuel Tremulant."

Shortly afterwards, he noticed in a time-sheet the title of a forthcoming picture and went at once to the manager.

"Look here, old man," he said. "be careful what your lads do on the canopy next week. I don't want the public to read: 'The Hairy Ape Tremulant'!"

THE CONSOLE

O'Henry Joins the "Kine."

EDWARD O'HENRY, A.R.A.M., is joining the KINE. corps of specialists. He will edit the page for theatre organists.

O'Henry, who studied under C. D. Cunningham, was a pioneer kinema organist back in 1922. He was later senior organist for A.B.C.T. and G.-B., and then went to Sir Alex. King at the Scala, Glasgow.

He has broadcast regularly and has made about seventy records. He escaped from Jersey just before the fall of the Channel Islands, toured with Jack Hylton, and is now resident organist at the Finchley Gaumont. He is secretary of the new Association of Theatre Organists and is in contact with every organist in the country.

His first notes will appear in next week's KINE.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR JULY 16 RELEASES

BOWERY CHAMPS (Pathé)

CERT. A. Length, 5,573 ft. Reviewed in KINE. March 22, 1945.

STARS.—Leo Gorcey, Huntz Hall and Evelyn Brent.

ATMOSPHERE.—Rousing East Side comedy-crime melodrama. Tough kids getting plenty of laughs by murdering the English language.

ORGAN.—"Ac-Cent-Tchu-Ate the Positive," published by Chappell.

NON-SYNC.—As organ, played by Geraldo and his band on Parlophone F.2066. (Vocal.)

TO HAVE AND HAVE NOT (Warner)

CERT. A. Length, 8,950 ft. Reviewed in KINE. February 1, 1945.

STARS.—Humphrey Bogart, Lauren Bacall and Walter Brennan.

ATMOSPHERE.—Full-blooded romantic melodrama of gun-play and intrigue on Martinique. Showing how a tough young American and a glamorous adventuress fall in love and give aid to the Free French.

ORGAN.—"Tancredi Overture" (Rossini), published by Boosey and Hawkes. (Use P.C. conductor part and cut from G to K).

NON-SYNC.—As organ, on H.M.V. C.1993 (use Part 2).

WATERLOO BRIDGE (M-G-M)

CERT. A. Length, 9,136 ft. Reviewed in KINE. June 7, 1945.

STARS.—Vivien Leigh, Robert Taylor and Sir C. Aubrey Smith.

ATMOSPHERE.—A "tarnished" lady story, with heart appeal and war-time background.

ORGAN.—"Warsaw Concerto" (Addinsell).

NON-SYNC.—As organ, on Columbia D.X.1062.

THE WAY TO THE STARS (United Artists)

CERT. U. Length, 9,810 ft. Reviewed in KINE. June 7, 1945.

STARS.—John Mills, Douglas Montgomery, Rosamund John and Michael Redgrave.

ATMOSPHERE.—Graceful friendly epic of Anglo-American good will. Tells of wives and girl friends of the principal characters.

ORGAN.—"Lords of the Air" (North).

NON-SYNC.—As organ, on H.M.V. B.8984.

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
			LONDON.			
Fri., July 6	11 a.m.	Studio One ...	The Big City	Federated Film Corpn.	——— ...	
			BIRMINGHAM.			
Mon., July 2	10.30 a.m.	Scala	On Borrowed Time	M-G-M	Lionel Barrymore	
Tues., ,, 3	10.30 a.m.	Scala	I'll be Seeing You	United Artists ...	Ginger Rogers	U
,, ,, 3	10.30 a.m.	Futurist	Salome, Where She Danced ...	G.F.D.	Yvonne de Carlo	A
Wed., ,, 4	10.30 a.m.	Futurist	Billy Rose's Diamond Horseshoe	20th Century-Fox	Betty Grable ...	
,, ,, 4	10.30 a.m.	Scala	Soldier, Sailor	United Artists	———	
Fri., ,, 6	10.30 a.m.	Futurist	Youth on Trial	Columbia	Cora Sue Collins	A
			CARDIFF.			
Tues., July 3	10.45 a.m.	Odeon	A Bell for Adano	20th Century-Fox	John Hodiak ...	A
,, ,, 3	10.45 a.m.	Park Hall ...	Twice Blessed	M-G-M	Preston Foster	A
Wed., ,, 4	10.45 a.m.	Park Hall ...	Youth on Trial	Columbia	Cora Sue Collins	A
Fri., ,, 6	10.45 a.m.	Olympia ...	On Borrowed Time	M-G-M	Lionel Barrymore	A
,, ,, 6	10.45 a.m.	Park Hall ...	The Doctor's Courage	Columbia	Warner Baxter ...	A
			GLASGOW.			
Tues., July 3	10.45 a.m.	New Savoy ...	Salome, Where She Danced ...	G.F.D.	Yvonne de Carlo ...	A
,, ,, 3	11 a.m.	Greens Playhouse	Youth on Trial	Columbia	Cora Sue Collins	A
Wed., ,, 4	10.30 a.m.	Greens Playhouse	Accused	Premier Distributors	Douglas Fairbanks	
,, ,, 4	10.45 a.m.	La Scala ...	On Borrowed Time	M-G-M	Lionel Barrymore	
Thur., ,, 5	11 a.m.	Greens Playhouse	The Doctor's Courage	Columbia	Warner Baxter	A
Fri., ,, 6	11 a.m.	Greens Playhouse	A Guy, A Gal, A Pal	Columbia	Ross Hunter ...	
,, ,, 6	10.30 a.m.	La Scala ...	The Three Caballeros	RKO-Radio ...	Walt Disney ...	
			LEEDS.			
Tues., July 3	10.30 a.m.	Tower	Nob Hill	20th Century-Fox	George Raft	A
,, ,, 3	10.30 a.m.	Ritz	On Borrowed Time	M-G-M	Lionel Barrymore ...	A
Wed., ,, 4	10.45 a.m.	Tower	Youth on Trial	Columbia	Cora Sue Collins ...	A
Thur., ,, 5	10.30 a.m.	Tower	Twice Blessed	M-G-M	Preston Foster ...	
Fri., ,, 6	10.30 a.m.	Tower	Billy Rose's Diamond Horseshoe	20th Century-Fox	Betty Grable	U
			LIVERPOOL			
Tues., July 3	10.45 a.m.	Scala	Youth on Trial	Columbia	Cora Sue Collins	
,, ,, 3	10.30 a.m.	Forum	The Three Caballeros	RKO-Radio ...	Walt Disney ...	
Wed., ,, 4	10.45 a.m.	Palais de Luxe ...	On Borrowed Time	M-G-M	Lionel Barrymore ...	
,, ,, 4	10.45 a.m.	Scala	The Doctor's Courage	Columbia	Warner Baxter ...	A
Thur., ,, 5	10.45 a.m.	Scala	A Guy, a Gal, a Pal	Columbia	Ross Hunter	U
Fri., ,, 6	10.45 a.m.	Scala	Men of the Deep	Columbia	Chester Morris ...	A
			MANCHESTER			
Tues., July 3	10.45 a.m.	Theatre Royal ...	Waltz Time	Anglo-American ...	Richard Tauber ...	A
,, ,, 3	11 a.m.	Market St. P.H.	Land of the Springbok	Ambassador ...	———	
,, ,, 3	10.45 a.m.	Gaiety	Youth on Trial	Columbia	Cora Sue Collins ...	A
Wed., ,, 4	10.45 a.m.	Gaiety	Twice Blessed	M-G-M	Preston Foster ...	
,, ,, 4	10.30 a.m.	Oxford Street ...	The Three Caballeros	RKO-Radio ...	Walt Disney	
Thur., ,, 5	10.45 a.m.	Gaiety	Blonde Ransom	G.F.D.	Donald Cook	A
Fri., ,, 6	10.45 a.m.	Theatre Royal ...	On Borrowed Time	M-G-M	Lionel Barrymore ...	
,, ,, 6	10.45 a.m.	Gaiety	The Doctor's Courage	Columbia	Warner Baxter ...	A
			NEWCASTLE			
Tues., July 3	10.45 a.m.	Grainger ...	Accused	Premier Distributors	Douglas Fairbanks ...	
,, ,, 3	10.30 a.m.	Essoldo	The Three Caballeros	RKO-Radio ...	Walt Disney	
Wed., ,, 4	10.30 a.m.	Essoldo	Twice Blessed	M-G-M	Preston Foster ...	
Thur., ,, 5	10.45 a.m.	Essoldo	Youth on Trial	Columbia	Cora Sue Collins ...	
Fri., ,, 6	10.30 a.m.	Grainger ...	A Bell for Adano	20th Century-Fox	John Hodiak	A
,, ,, 6	10.45 a.m.	Essoldo	Salome, Where She Danced ...	G.F.D.	Yvonne de Carlo ...	A
,, ,, 6	10.45 a.m.	Haymarket ...	On Borrowed Time	M-G-M	Lionel Barrymore ...	
			NOTTINGHAM			
Tues., July 3	10.30 a.m.	Scala	Twice Blessed	M-G-M	Preston Foster ...	
Fri., ,, 6	10.45 a.m.	Scala	Salome, Where She Danced ...	G.F.D.	Yvonne de Carlo ...	A
			SHEFFIELD			
Tues., July 3	10.45 a.m.	Union St. P.P. ...	Youth on Trial	Columbia	Cora Sue Collins ...	A
Wed., ,, 4	10.45 a.m.	Union St. P.P. ...	The Doctor's Courage	Columbia	Warner Baxter ...	A
Thur., ,, 5	10.30 a.m.	Union St. P.P. ...	Billy Rose's Diamond Horsheshoe	20th Century-Fox	Betty Grable	U
,, ,, 5	10.30 a.m.	Cinema House ...	On Borrowed Time	M-G-M	Lionel Barrymore ...	A
Fri., ,, 6	10.30 a.m.	Union St. P.P. ...	Nob Hill	20th Century-Fox	George Raft ...	

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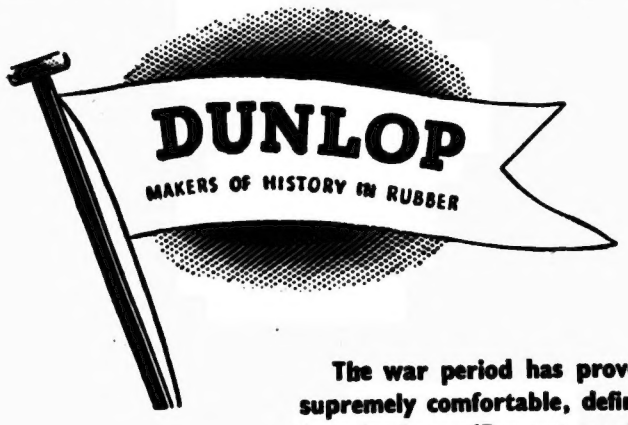
June 28, 1945

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
			LONDON.			
Fri., July 6	11 a.m.	Studio One ...	The Big City	Federated Film Corpn.	—— ...	—
			BIRMINGHAM.			
Mon., July 2	10.30 a.m.	Scala	On Borrowed Time	M-G-M	Lionel Barrymore	
Tues., ,, 3	10.30 a.m.	Scala	I'll be Seeing You	United Artists ...	Ginger Rogers	U
,, ,, 3	10.30 a.m.	Futurist	Salome, Where She Danced ...	G.F.D.	Yvonne de Carlo	A
Wed., ,, 4	10.30 a.m.	Futurist	Billy Rose's Diamond Horseshoe	20th Century-Fox	Betty Grable ...	U
,, ,, 4	10.30 a.m.	Scala	Soldier, Sailor	United Artists	——	
Fri., ,, 6	10.30 a.m.	Futurist	Youth on Trial	Columbia	Cora Sue Collins	A
			CARDIFF.			
Tues., July 3	10.45 a.m.	Odeon	A Bell for Adano	20th Century-Fox	John Hodiak ...	A
,, ,, 3	10.45 a.m.	Park Hall ...	Twice Blessed	M-G-M	Preston Foster	A
Wed., ,, 4	10.45 a.m.	Park Hall ...	Youth on Trial	Columbia	Cora Sue Collins	A
Fri., ,, 6	10.45 a.m.	Olympia ...	On Borrowed Time	M-G-M	Lionel Barrymore	A
,, ,, 6	10.45 a.m.	Park Hall ...	The Doctor's Courage	Columbia	Warner Baxter	A
			GLASGOW.			
Tues., July 3	10.45 a.m.	New Savoy ...	Salome, Where She Danced ...	G.F.D.	Yvonne de Carlo	A
,, ,, 3	11 a.m.	Greens Playhouse	Youth on Trial	Columbia	Cora Sue Collins	A
Wed., ,, 4	10.30 a.m.	Greens Playhouse	Accused	Premier Distributors	Douglas Fairbanks	
,, ,, 4	10.45 a.m.	La Scala ...	On Borrowed Time	M-G-M	Lionel Barrymore	
Thur., ,, 5	11 a.m.	Greens Playhouse	The Doctor's Courage	Columbia	Warner Baxter	A
Fri., ,, 6	11 a.m.	Greens Playhouse	A Guy, A Gal, A Pal	Columbia	Ross Hunter ...	U
,, ,, 6	10.30 a.m.	La Scala ...	The Three Caballeros	RKO-Radio ...	Walt Disney ...	U
			LEEDS.			
Tues., July 3	10.30 a.m.	Tower	Nob Hill	20th Century-Fox	George Raft	A
,, ,, 3	10.30 a.m.	Ritz	On Borrowed Time	M-G-M	Lionel Barrymore ...	
Wed., ,, 4	10.45 a.m.	Tower	Youth on Trial	Columbia	Cora Sue Collins ...	A
Thur., ,, 5	10.30 a.m.	Tower	Twice Blessed	M-G-M	Preston Foster ...	
Fri., ,, 6	10.30 a.m.	Tower	Billy Rose's Diamond Horseshoe	20th Century-Fox	Betty Grable	U
			LIVERPOOL			
Tues., July 3	10.45 a.m.	Scala	Youth on Trial	Columbia	Cora Sue Collins ...	A
,, ,, 3	10.30 a.m.	Forum	The Three Caballeros	RKO-Radio ...	Walt Disney	U
Wed., ,, 4	10.45 a.m.	Palais de Luxe ...	On Borrowed Time	M-G-M	Lionel Barrymore ...	
,, ,, 4	10.45 a.m.	Scala	The Doctor's Courage	Columbia	Warner Baxter ...	A
Thur., ,, 5	10.45 a.m.	Scala	A Guy, a Gal, a Pal	Columbia	Ross Hunter	U
Fri., ,, 6	10.45 a.m.	Scala	Men of the Deep	Columbia	Chester Morris ...	A
			MANCHESTER			
Tues., July 3	10.45 a.m.	Theatre Royal ...	Waltz Time	Anglo-American ...	Richard Tauber ...	A
,, ,, 3	11 a.m.	Market St. P.H.	Land of the Springbok	Ambassador ...	——	
,, ,, 3	10.45 a.m.	Gaiety	Youth on Trial	Columbia	Cora Sue Collins ...	A
Wed., ,, 4	10.45 a.m.	Gaiety	Twice Blessed	M-G-M	Preston Foster ...	
,, ,, 4	10.30 a.m.	Oxford Street ...	The Three Caballeros	RKO-Radio ...	Walt Disney	U
Thur., ,, 5	10.45 a.m.	Gaiety	Blonde Ransom	G.F.D.	Donald Cook	A
Fri., ,, 6	10.45 a.m.	Theatre Royal ...	On Borrowed Time	M-G-M	Lionel Barrymore ...	A
,, ,, 6	10.45 a.m.	Gaiety	The Doctor's Courage	Columbia	Warner Baxter ...	A
			NEWCASTLE			
Tues., July 3	10.45 a.m.	Grainger ...	Accused	Premier Distributors	Douglas Fairbanks ...	
,, ,, 3	10.30 a.m.	Essoldo	The Three Caballeros	RKO-Radio ...	Walt Disney	U
Wed., ,, 4	10.30 a.m.	Essoldo	Twice Blessed	M-G-M	Preston Foster ...	
Thur., ,, 5	10.45 a.m.	Essoldo	Youth on Trial	Columbia	Cora Sue Collins ...	A
Fri., ,, 6	10.30 a.m.	Grainger ...	A Bell for Adano	20th Century-Fox	John Hodiak	A
,, ,, 6	10.45 a.m.	Essoldo	Salome, Where She Danced ...	G.F.D.	Yvonne de Carlo ...	A
,, ,, 6	10.45 a.m.	Haymarket ...	On Borrowed Time	M-G-M	Lionel Barrymore ...	U
			NOTTINGHAM			
Tues., July 3	10.30 a.m.	Scala	Twice Blessed	M-G-M	Preston Foster ...	A
Fri., ,, 6	10.45 a.m.	Scala	Salome, Where She Danced ...	G.F.D.	Yvonne de Carlo ...	A
			SHEFFIELD			
Tues., July 3	10.45 a.m.	Union St. P.P. ...	Youth on Trial	Columbia	Cora Sue Collins ...	A
Wed., ,, 4	10.45 a.m.	Union St. P.P. ...	The Doctor's Courage	Columbia	Warner Baxter ...	A
Thur., ,, 5	10.30 a.m.	Union St. P.P. ...	Billy Rose's Diamond Horsheshoe	20th Century-Fox	Betty Grable ...	U
,, ,, 5	10.30 a.m.	Cinema House ...	On Borrowed Time	M-G-M	Lionel Barrymore ...	A
Fri., ,, 6	10.30 a.m.	Union St. P.P. ...	Nob Hill	20th Century-Fox	George Raft ...	



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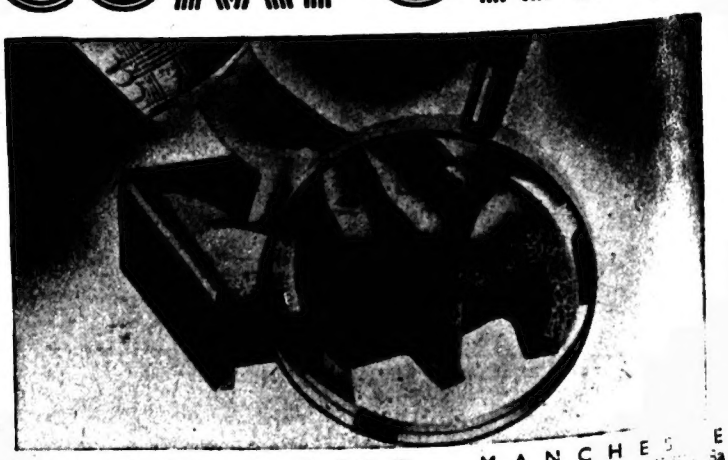

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